

THE ARCHITECTURAL REVIEW

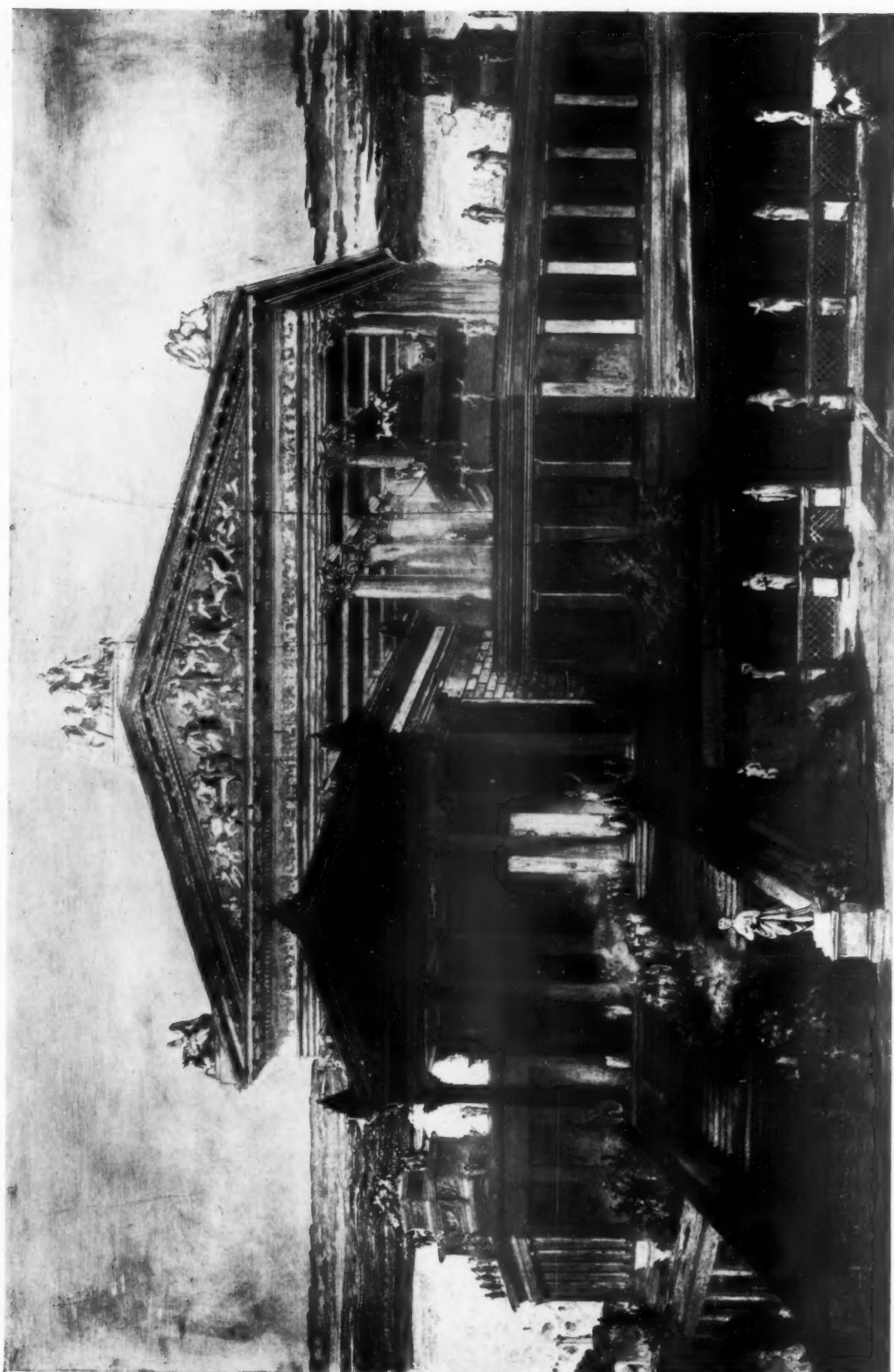
*With which is incorporated "Details".*

MARCH 1911 . . . . .

VOLUME XXIX. No. 172 . . .



OAK PANEL REPUTED TO BE FROM NONSUCH PALACE  
(See page 169)



THE TEMPLE OF JUPITER CAPITOLINUS, ROME  
*From the Drawing by C. R. Cocherell*

# COCKERELL'S RESTORATIONS OF ANCIENT ROME

BY R. PHENÉ SPIERS, F.S.A., F.R.I.B.A.



ONE evening about five and twenty years ago, when I arrived at the Architectural School at the Royal Academy, I found on my desk an extremely dirty roll of drawings with a note from the clerk of the works saying it had been found in the vaults of Old Burlington House, where it had probably lain since the property of the Academy was removed (about 1869) from the National Gallery to their new quarters in Piccadilly. On opening the roll I found a series of drawings which had apparently been prepared as lecture diagrams. Looking through the list of former professors, I decided that Charles R. Cockerell, who was Professor of Architecture from 1839 till 1860, must have been the author, as he had already, in earlier days, made a special study of Roman architecture when he was preparing his conjectural restoration of Ancient Rome which was engraved by Joan Coney and published in 1829. The original perspective drawings for these diagrams were probably made by his chief clerk, T. G. Goodchild, and these were worked upon by the professor, who drew in the figures and gave that brilliant effect of light and shade which characterises them. Placing these drawings before Mr. Calderon, the Keeper, he decided to have them framed and hung in the Architectural School, where they have been kept since. They were shown to one of the organisers of the Town Planning Exhibition in October last, and were included in that exhibition by the permission of the President and Council of the Royal Academy. The four reproductions in this issue are:—1. The Temple of Jupiter Capitolinus; 2. The Temple of Trajan; 3. An Interior View of the Ulpian Basilica; and 4. The Forum of Nerva.

## 1. THE TEMPLE OF JUPITER CAPITOLINUS

The original temple was founded by Tarquinius I and completed by his son Tarquinius Superbus about 509 B.C. It was built on an enormous platform, and consisted of three cella, side by side, with a tetrastyle portico in front. This temple lasted till 83 B.C., when it was burnt, and in the following years was rebuilt by Sulla and Q. Lutatius Catullus. This second temple is the temple referred to by Vitruvius, Bk. III. Chap. 3, as aræostyle or wide-spaced, in which "the architraves are of wood and their pediments are usually ornamented with statues of clay or brass, gilt in the Tuscan fashion." This temple again, and its successor, were burnt A.D. 70 and A.D. 80, and rebuilt by Vespasian and Titus respectively. The building represented

in the illustration, therefore, is the fourth and last temple; it was of the Corinthian Order, and was built by Domitian (81-96), with increased dimensions and magnificence; the portico also was widened and extended round the sides of the cella so that it was hexastyle with six columns in front. The columns were of Pentelic marble brought from Athens, of which it is said that one of the drums was found in 1875 measuring nearly seven feet in diameter. The roof was covered with gilt bronze tiles, and the three doorways were coated with plates of gold. The sculpture of the pediment is shown on a relief in the museum of the Palazzo dei Conservatori, as also the quadriga on the top, which was probably an enlarged copy of the original terra-cotta example of the first temple. It will be noticed that the columns in Professor Cockerell's drawing are very attenuated and have the appearance of being twelve diameters high. According to Plutarch they were of correct proportions when they left Athens, but were afterwards re-cut and polished in Rome. As shown in the illustration, the temple was built in a sacred enclosure in which were smaller shrines and other monuments, and was entered through a propyleum with a tetrastyle portico preceded by a lofty flight of steps.

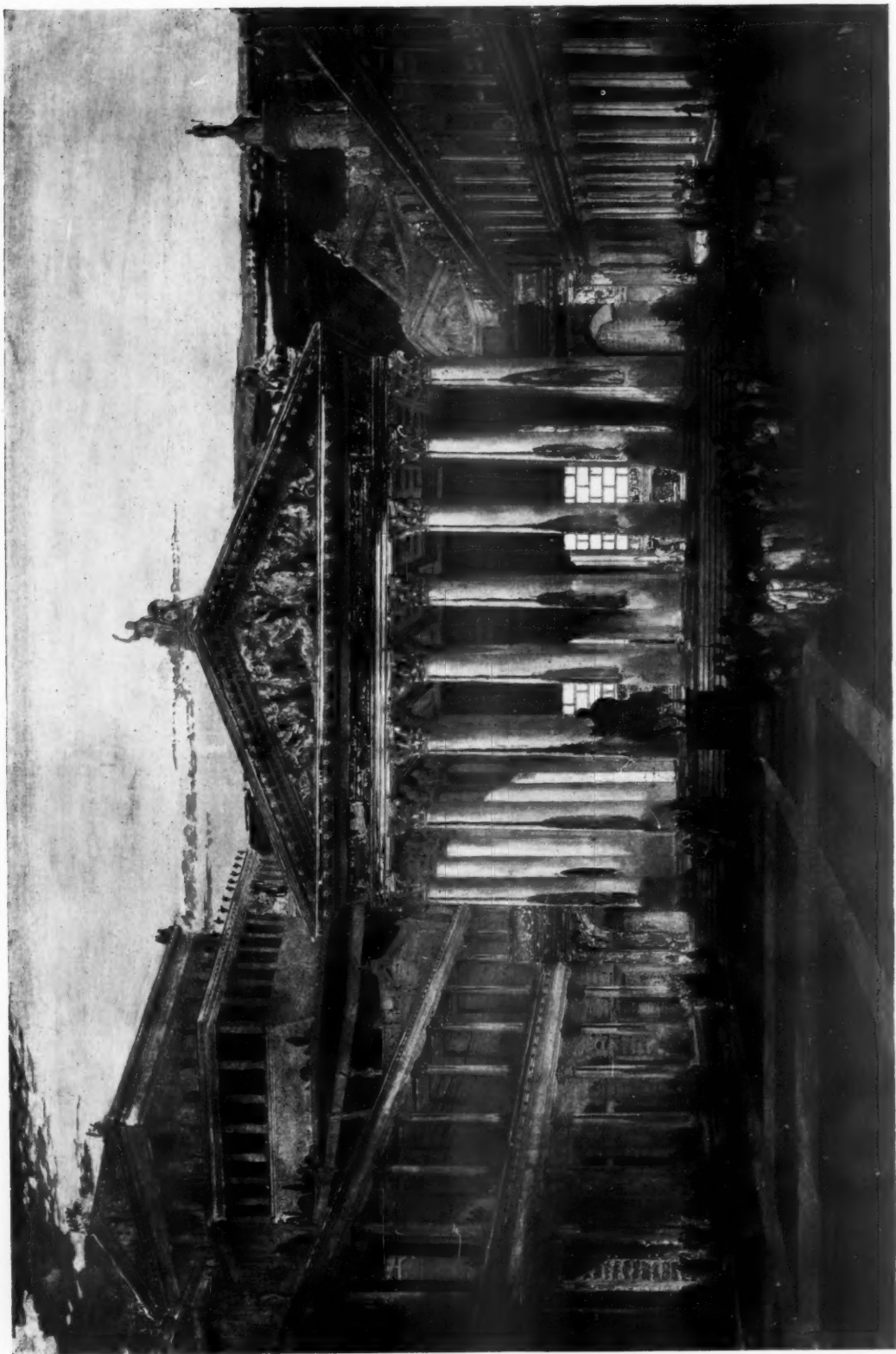
## 2. THE TEMPLE OF TRAJAN

This temple, built by Hadrian in the rear of the Ulpian Basilica and dedicated to Trajan, was enclosed in a large court surrounded with a peristyle of columns or two stories. The temple was of the Corinthian Order with an octastyle portico of considerable projection, and perhaps fourteen columns on each flank. The outer columns were of granite, those inside the portico of white marble.

The structure shown on the hill on the left is the Temple of Jupiter Capitolinus, already described, and on the right probably the Temple of Juno Moneta and the column of Marcus Aurelius, though neither of these could have been seen from the point of view selected.

## 3. THE INTERIOR OF THE ULPIAN BASILICA

In this conjectural restoration the columns of the ground and upper story have been omitted both on the right and left hand side. It will be remembered that the plan of the basilica is oblong, surrounded by a double aisle of columns on all four sides, and in two stories. At either end are the semicircular apses which constituted the law courts. These apses, about 124 ft. in diameter, were covered with immense hemispherical vaults, and were therefore important examples of the arcuated style; on the other hand the basilica with its peristyles was an equally important

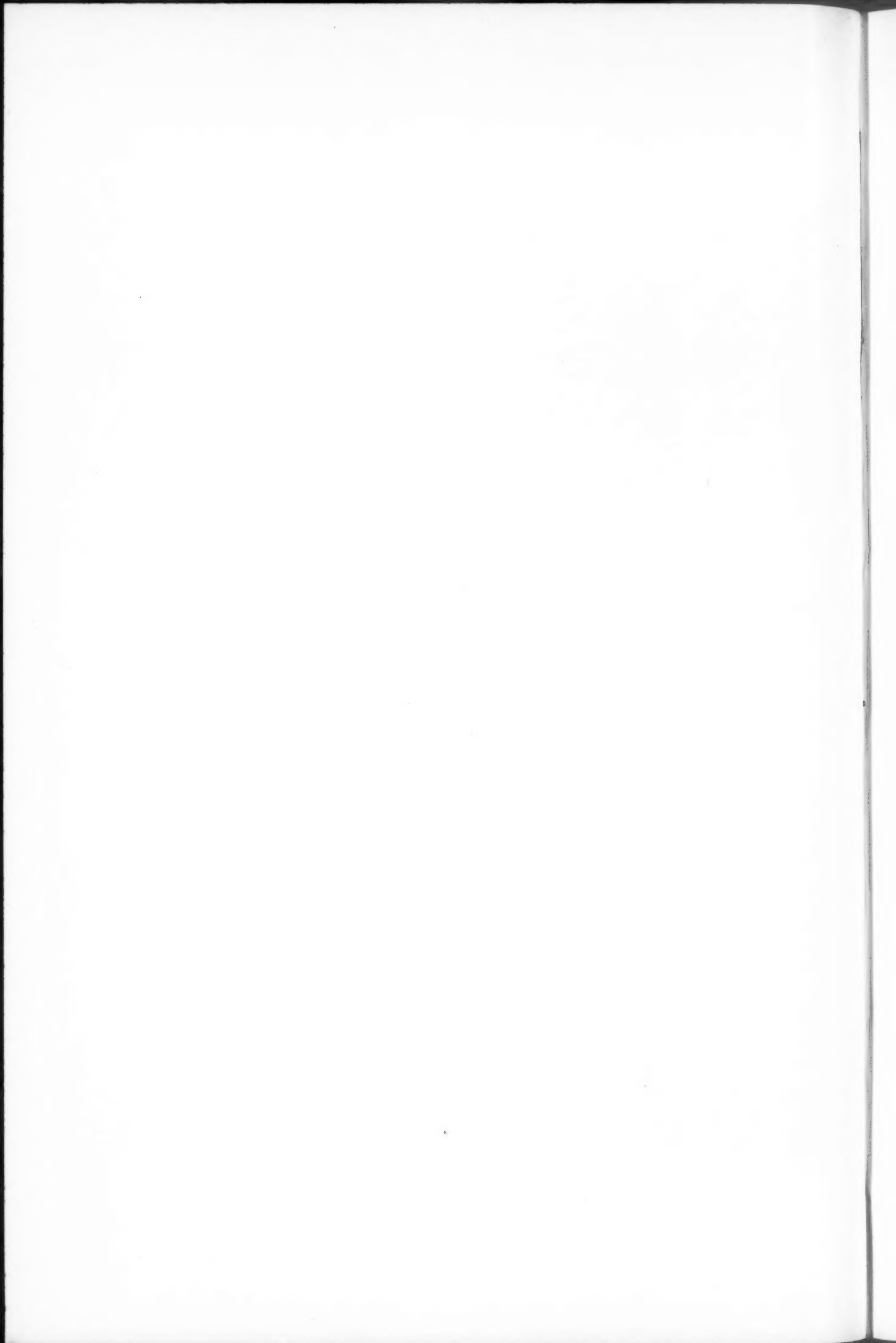


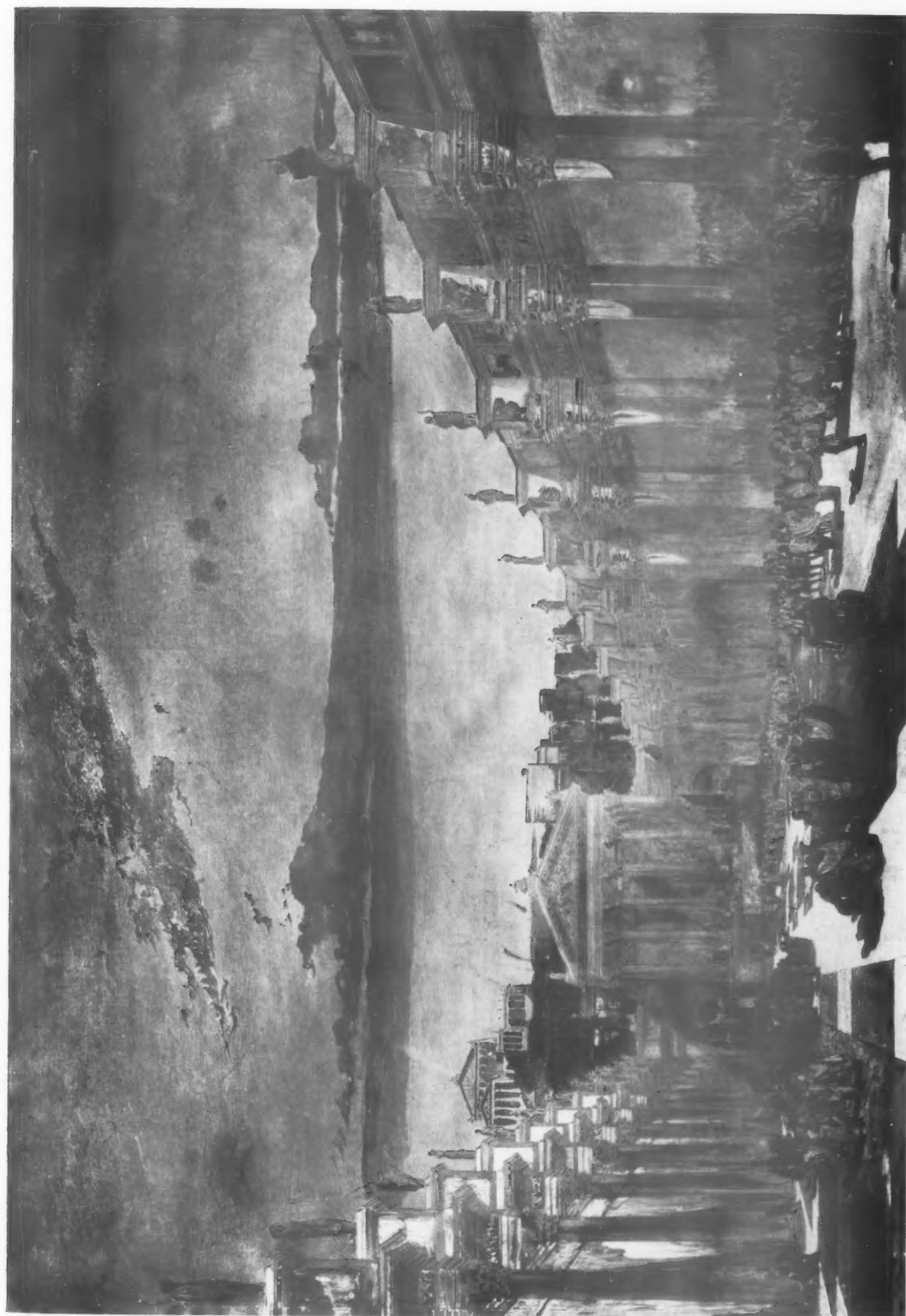
THE TEMPLE OF TRAJAN, ROME  
*From the Drawing by C. R. Cockerell.*





INTERIOR OF THE ULPIAN BASILICA, ROME  
*From the Drawing by C. R. Cockerell.*





THE FORUM OF NERVA, ROME  
*From the Drawing by C. R. Cockerell.*

## COCKERELL'S RESTORATIONS OF ANCIENT ROME

example of the trabeated style, so that in this one building, and in conjunction side by side, the two styles are brought together. It would possibly have been more interesting to have had a drawing from the interior of the apse looking towards the basilica to see the effect of the columns of the upper story running across the arch. The French Grand Prix Dutert in his plan masked the junction by screen walls on either side of the five central intercolumniations, and on the upper story may have contemplated a solid wall pierced only with openings which would allow the persons in the gallery on the first floor to look down into the law court. In Canina's restoration the coffers of the hemicycle are shown between the columns, which gives an awkward twist to the latter. Owing to the shading this is not so clearly shown in Professor Cockerell's drawing.

Otherwise the latter resembles that put forward by Canina, the only difference being that between the clerestory windows of the attic story Cockerell puts in figures of the Atlantes type similar to that which he pieced together of the Great Temple of Jupiter Olympius at Agrigentum. The whole building is said by Pausanias to have been roofed over with tiles of gilt bronze. The columns of the basilica were of various-coloured marbles, and its architect was Apollodorus of Damascus, who was probably responsible for the design of the Temple of Trajan, and advised Hadrian to raise the Temple of Venus and Rome on spacious vaults in which he could store the machinery of the Colosseum which stood close by.

### 4. THE FORUM OF NERVA

The Forum of Trajan was on the left or west side of the Forum of Augustus, and on the right or east side was the Forum of Nerva. The latter was 150 ft. wide and 350 ft. deep, and at the farther



PORTRAIT OF INIGO JONES. DRAWN BY HIMSELF  
(Burlington-Devonshire Collection)

end was a hexastyle temple dedicated to Minerva. The walls enclosing the forum on either side were nearly 100 ft. high, so that some scheme had to be devised to decorate them. The decoration consisted of detached columns with responds of the Corinthian order carrying an entablature which returns round each column. Above the entablature was a lofty attic story with cornice and projecting pedestals above the columns carrying statues, and between these pedestals the attic was decorated with bas-reliefs. The columns and the facing of the wall up to the entablature were in Greek marble, and the frieze was decorated with reliefs representing the various handicrafts which were under the protection of Minerva.

At the present day all that remains of this magnificent forum are two columns and the intervening wall with the entablature and attic storey and a relief of Minerva about life-size on the latter. The columns are buried about half their height, and the subject is a favourite one for artistic representations.



## INIGO JONES AS A DRAUGHTSMAN

BY J. ALFRED GOTCH, F.S.A., F.R.I.B.A.



O most people, probably, Inigo Jones stands as an architect and nothing else. To most people, also, the fame of a bygone architect is accepted on hearsay, much as the elementary facts of astronomy are; for there are but few who have either the aptitude or the time to verify the facts for themselves. How many are there among our acquaintances who could sit down straightway and prove that the earth goes round the sun, or that it revolves on its own axis? How many are there who would undertake to demonstrate that Inigo Jones was a great architect? To what buildings could they point in proof of their assertion beyond the Banqueting Hall at Whitehall? Suppose they collected at much pains a list of the buildings attributed to him, they would find on investigation one good authority here, and another good authority there, casting doubt on this attribution and on that, until their list would be wonderfully reduced in length. Many of the buildings attributed to him can only be seen after considerable expenditure of time and trouble; they may have suffered from the ravages of age and restoration; and they can only be compared one with the other by the help of drawings, photographs, and memory. But if we can examine drawings made by his own hand, if we can read notes in his writing dealing with architectural matters, we feel ourselves getting closely in touch with him.

The Burlington-Devonshire collection of drawings preserved at the Royal Institute of British Architects gives this opportunity to a considerable extent, though even this extent has been exaggerated, for a careful examination shows that many of the

drawings supposed to be his were in reality the work of his relative and assistant, John Webb.

The Institute collection has hitherto not been thoroughly sorted, classified, and explored. The drawings are prohibited, by the terms of the trust under which they are placed in the care of the Institute, from being removed from its premises; no architect has been able to devote the necessary time during his working hours to the prolonged and repeated scrutiny which an investigation demands. When, however, a systematic examination was decided on, the drawings were all photographed, thus enabling the investigator not only to scrutinise them repeatedly and at leisure, but also to compare them with other drawings connected with the name of Inigo Jones. The results of this investigation, which throw much interesting light on him, on his draughtsmanship, his relations with Webb, and his claim to be the designer of certain buildings hitherto attributed to him, will shortly be communicated to the Institute.<sup>1</sup> In the meantime, without

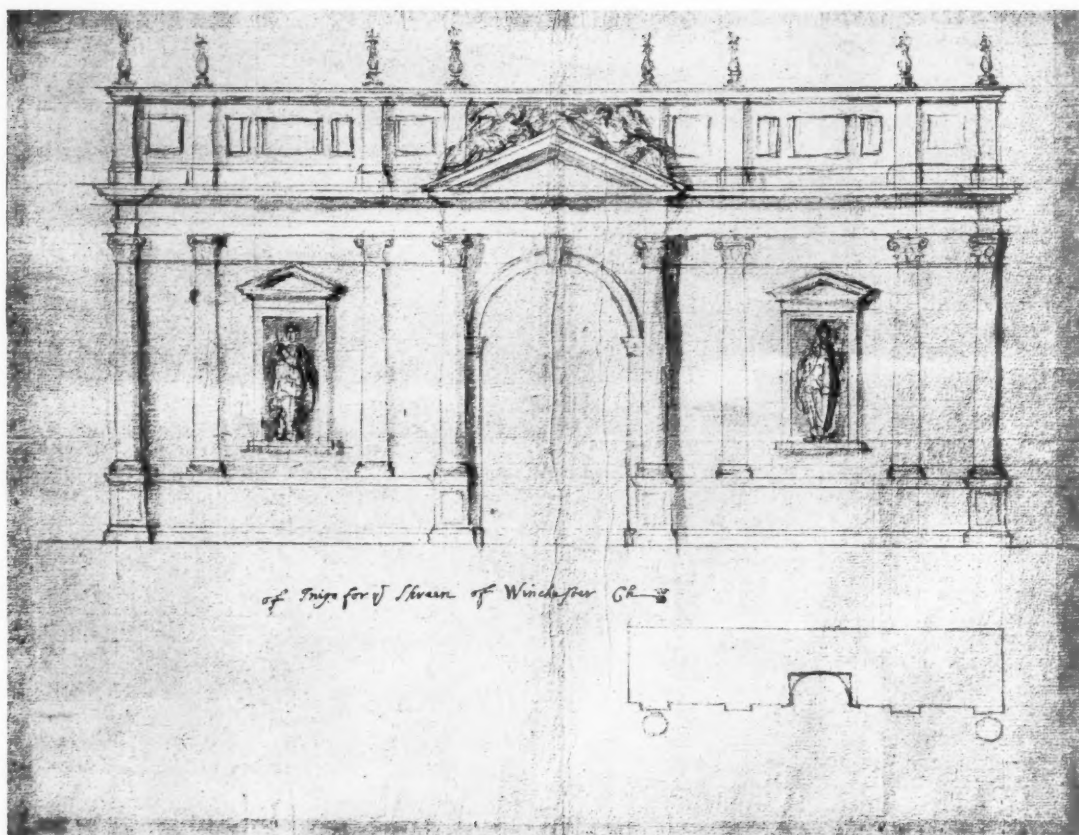
<sup>1</sup> At the General Meeting on March 13th.



CARTOUCHE, WITH FIGURES. DRAWN BY INIGO JONES  
(Burlington-Devonshire Collection)



## INIGO JONES AS A DRAUGHTSMAN



THE SCREEN AT WINCHESTER. DRAWN BY INIGO JONES

anticipating that communication, it may be said that the drawings here reproduced are fairly typical of his draughtsmanship.

The fame of Inigo Jones as an architect is so overpowering as to have obscured, except to a few, his powers as a freehand draughtsman; and yet his abilities in this direction were really greater than in purely architectural drawing. Judging from the examples which can be properly attributed to him, the accompanying reproductions not inaptly illustrate the measure of his gifts. The Winchester Screen is more remarkable for its sense of proportion than for its neatness or accuracy of line. Scores of young architects could produce a better rendering. But his own portrait and the cartouche below it, with the surrounding figures, are touched in with a skill, vigour, and incisiveness which few of our best painters could exceed.

There are between thirty and forty drawings in the Institute collection which may reasonably be considered as the handiwork of Jones, and they point the same moral, that he drew best when free from the trammels of architectural instruments. This does not necessarily detract from his fame as an architect, although it is opposed to the thesis that fine architectural draughts-

manship produces fine architecture. Jones must have had by nature a keen sense for proportion, which he cultivated when he traversed Italy with Palladio's "Architecture" in his hand. It was there that he acquired his style of drawing and his manner of making sketches, which bear a curious resemblance to those of the many Italian architects of the period, great and small. No wonder, with his gifts that way, that he acquired a facility in freehand when wandering through Italy; but that he studied architecture as well is proved by the notes he made in his "Palladio" as he went from one famous building to another.

As to the dates of the drawings here illustrated, there is nothing on them to guide us. The screen at Winchester is said to have been removed in 1820. What was its fate? There is still some work, executed in honour of Charles I and Henrietta Maria, near where the screen stood. A chronogram gives the date of 1634, which would accord with the dates of other drawings made by Jones for Henrietta Maria at Greenwich. At this time he was sixty-one years old, an age also indicated by the portrait, although there is, of course, no necessary connection between the two drawings.

## NEW LIGHT ON OLD SUBJECTS

### II—SIR THOMAS MORE'S HOUSE AT CHELSEA

BY WALTER H. GODFREY

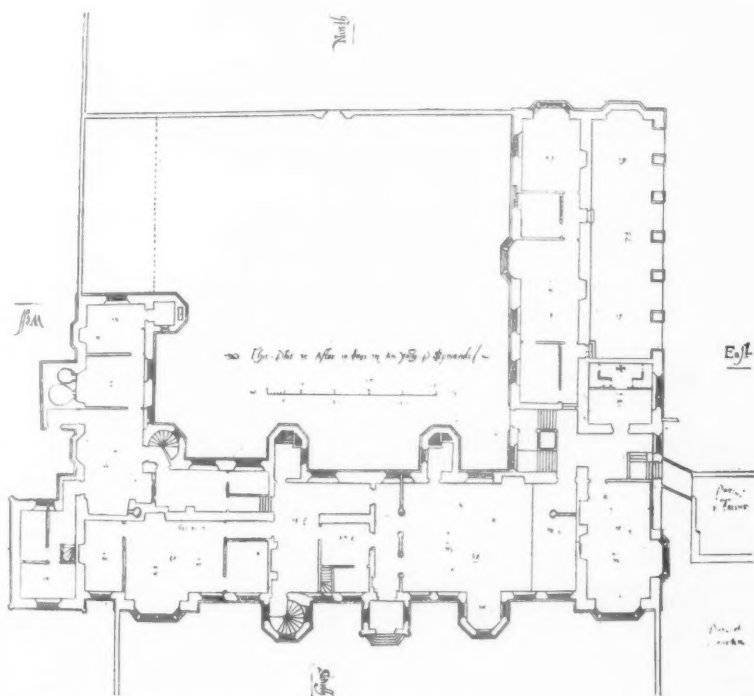


SIR THOMAS MORE'S house at Chelsea, where he received the intimate but fatal companionship of King Henry VIII, and held more congenial intercourse with Erasmus, Holbein, and other of his friends, enshrines per-

haps one of the most familiar domestic scenes in English history. Yet we have hitherto known little about the house itself beyond the mere fact of its position, and the names of its more or less famous owners until its destruction by Sir Hans Sloane in 1737. Led, however, by a hint of Mr. Randal Davies, I have lately been carefully through the MS. drawings in the possession of the Marquis of Salisbury, and have been rewarded by finding a set of six plans (*circa* 1595) which undoubtedly relate to this house. Two of them are evidently surveys of its earlier condition, and probably represent its arrangement during the life of Sir Thomas More. The remainder embody some of Sir Robert Cecil's intentions regarding the refashioning of the house when it came into his possession, intentions which were only partially carried out, and were relinquished by him in favour of his more ambitious project at Hatfield. The plans are beautifully drawn in ink, and throw a most interesting light on the methods of drafting a building scheme, the skill of which seems no whit behind the work of the modern architect.

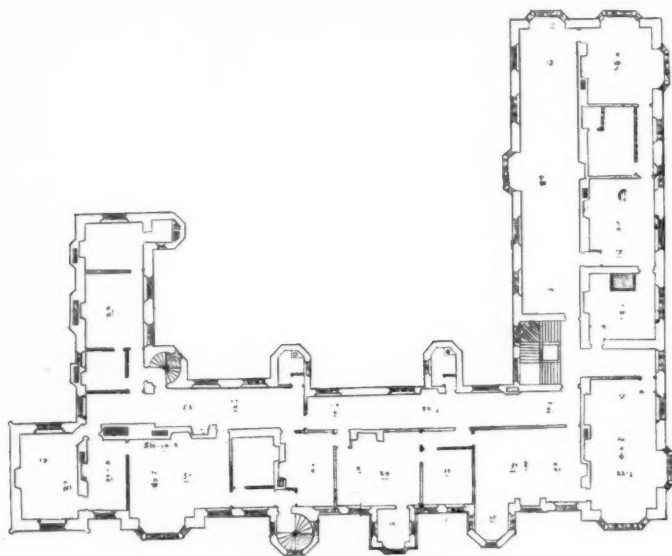
The information available regarding the riverside estate of Sir Thomas More is by no means slight, although it is lacking in many of the details necessary for the completion of its history, and we have, moreover, no remains of the house with which to compare the early plans, beyond the long garden walls of Tudor brickwork which still divide the rows of modern houses erected upon the site. The whole property has a singularly interesting architectural history, for three other houses were subsequently built upon parts of the estate, and all have a different claim upon our

attention. To the west of The Great House, nearer the river, was the original "Farm House" which More had bought and which was rebuilt by Sir Theodore Mayerne, physician to James I, and afterwards altered by the Earl of Lindsey (*circa* 1670). This house remains, much mutilated and changed, divided into several dwellings, but still retaining the name of Lindsey House and preserving much of the appearance it had in the days of its occupation by Count Zinzendorf and his Moravian followers (1750-1770). To the north of Lindsey House was Gorges House, built probably in the last years of the sixteenth century by the Earl of Lincoln for his son-in-law Sir Arthur Gorges. Surrounding three sides of a courtyard open to the west, and surmounted by a succession of Dutch gables, it eventually came into the possession of the Milman family, and was pulled down about 1726 to make way for Milman's Row. The third house was to the east of The Great House and its gardens, and was built in 1622-3 by Sir John Danvers, who bought the land from the third Earl of Lincoln. Danvers House was remarkable as being one of the earliest houses to take on the Later Renaissance manner, and its planning and that of its gardens delighted the heart of Aubrey and of Pepys, a detailed description by the former



THE GREAT HOUSE, CHELSEA: GROUND-FLOOR PLAN  
BY J. SYMONDS

## SIR THOMAS MORE'S HOUSE AT CHELSEA



THE GREAT HOUSE, CHELSEA: FIRST-FLOOR PLAN  
BY J. SYMONDS

being preserved at the Bodleian. John Thorpe has left us plans of the house, and Aubrey a sketch of the garden. It was pulled down in 1696, and Danvers Street now passes over its site, the present position of the rebuilt Crosby Hall marking roughly its distance from the river.

Before examining in detail the various features of these houses, it may be useful to set out a table of the drawings which are so far available:—

### IN THE HATFIELD PAPERS (1595-6).

- (1) and (2) Survey of The Great House: ground plan and first floor, by J. Symonds.
- (3) and (4) Proposed rebuilding: ground plan and first floor by Spicer.
- (5) First-floor plan of alternative scheme, also by Spicer.
- (6) Estate plan showing house and gardens.

### IN THE THORPE COLLECTION, Soane Museum (Early 17th century).

- (7) Plan of The Great House and lodges.
- (8) (9) and (10) Sir John Danvers's house: ground plan, first floor, and sketch elevation.

### IN THE SMITHSON COLLECTION (Col. Coke).

- (11) Summer-house, Chelsea (shown also in Kip's view). There are also—
- (12) Kip's bird's-eye view of The Great House, showing also Lindsey House, Gorges House, and the garden of Danvers House, dated 1699, drawn by Knyff.
- (13) Danvers House: plan of garden, drawn by Aubrey (Bodleian).
- (14) and (15) Lindsey House: drawings in the Moravian Archives at Hernhutt; and engraving in Malcolm's "Londinium Redivivum."

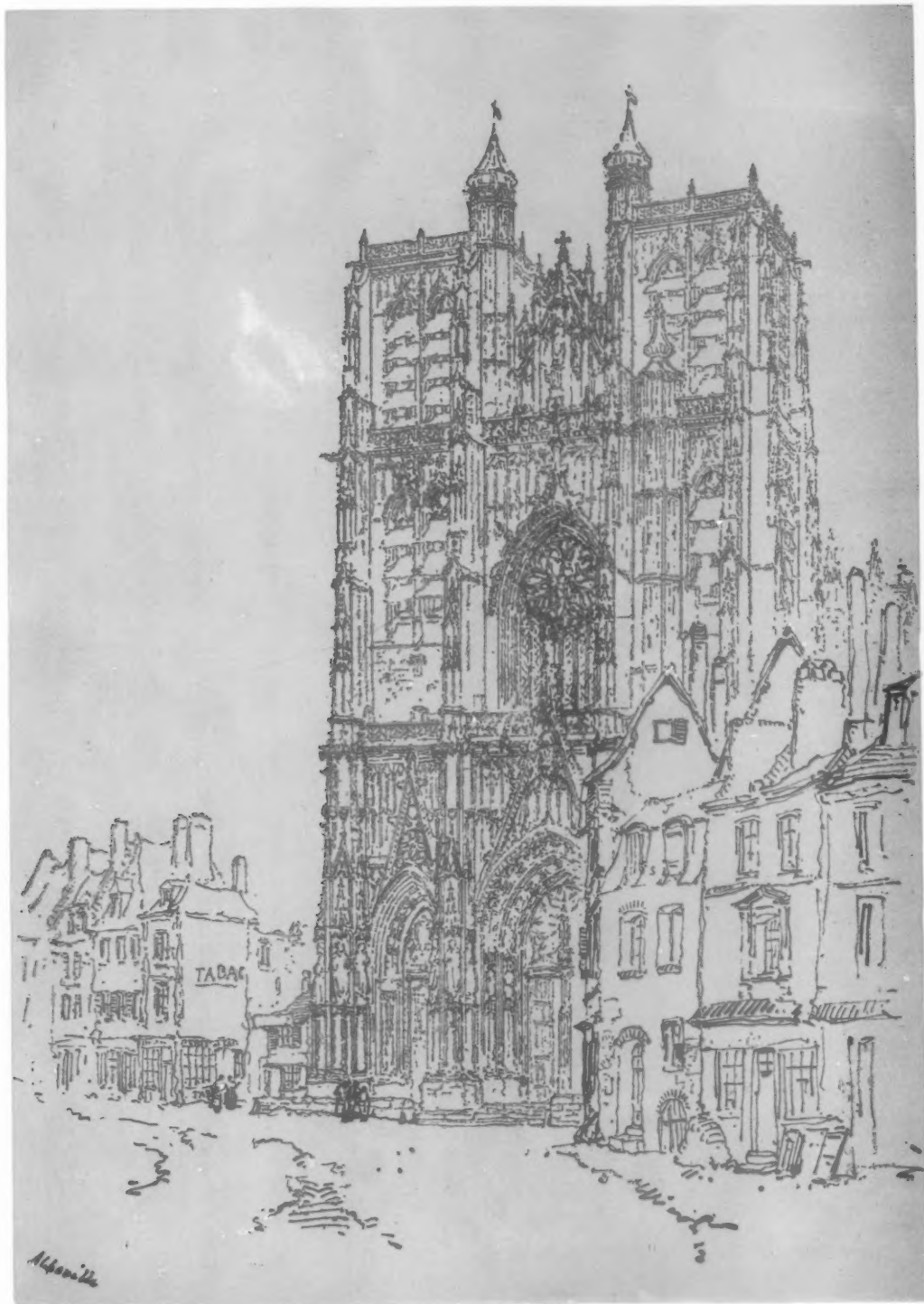
From this list it will be seen that if there is not enough material to satisfy the topographer and to enable him to plot the exact position of these houses on the banks of the broad highway of the

Thames, yet there is more than enough to interest the architect, and in the present article I shall confine myself to the earlier plans of The Great House, which I have the kind permission of Lord Salisbury to reproduce.

On the death in 1595 of Anne, Lady Dacre—well known as the foundress of the beautiful Emmanuel Hospital that used to stand in Westminster—The Great House at Chelsea passed to Lord Burleigh, who is thought to have stayed here, and thence to his son Sir Robert Cecil in 1597. The house, as we have seen already, had historic associations, having been first built by Sir Thomas More, who lived here for about fourteen years until his attainder in 1535. It had passed successively to Sir William Paulet (first Marquis of Winchester), his son the second Marquis, and in 1575 to Lady Dacre, who was a

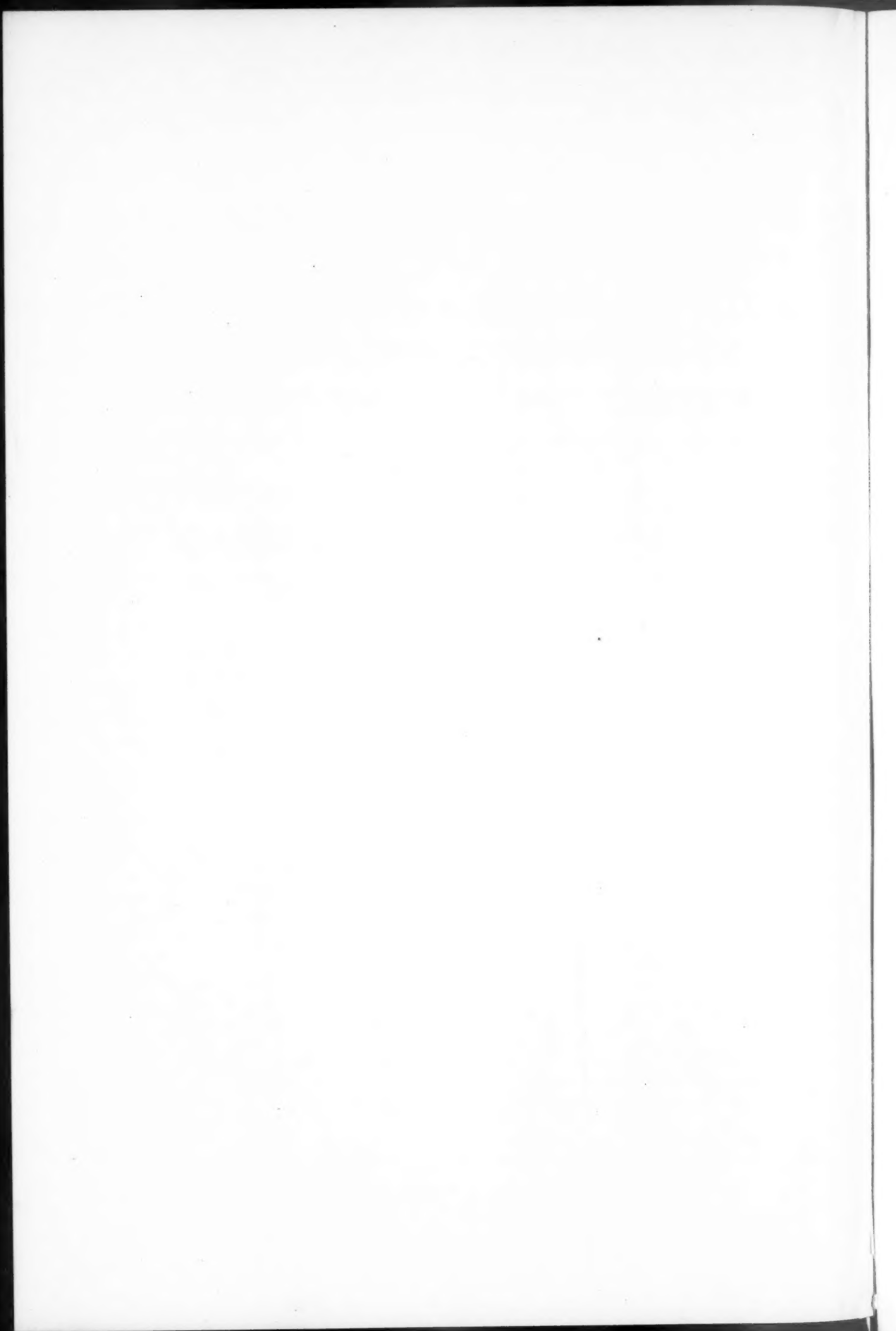
daughter of the Marchioness of Winchester by her former husband Sir Robert Sackville. The possession of what must have been a fine old house of the early sixteenth century, amidst the charming Thames scenery just west of the picturesque village of Chelsea, fired the future builder of Hatfield with a desire to remodel the building and bring it up to date as his country seat. With this in view, immediately upon possession he had the house measured up, and commissioned one or more of his "surveyors" to plan the additions and alterations. In a letter dated September 3rd, 1595, from H. Maynard to Sir Robert Cecil, mention is made of "the plattes of Chelsey house made by Torrington, with the Controller of the Works' additions." This seems to imply that Torrington had plotted the place as it stood, and that the additions had been made by the Controller of the Works whose identity is not disclosed. The drawings here reproduced do not seem, however, to be the ones referred to in the letter, and it is difficult to say how far any of them represent the form of the original house as acquired by Cecil. To the historian this is unfortunate, but to the student of architecture it will be a matter of congratulation that the "sketch-plans" survived instead.

The two plans which seem most likely to represent the already existing buildings have not the name of Chelsea attached to them, but they are clearly of this house. They are each inscribed: "This Plat is after 10 foot in An ynd. p. J. Symonds." More roughly drawn than the others,



ABBEVILLE, NORMANDY.

FROM THE DRAWING BY L. J. WOOD, R.I.



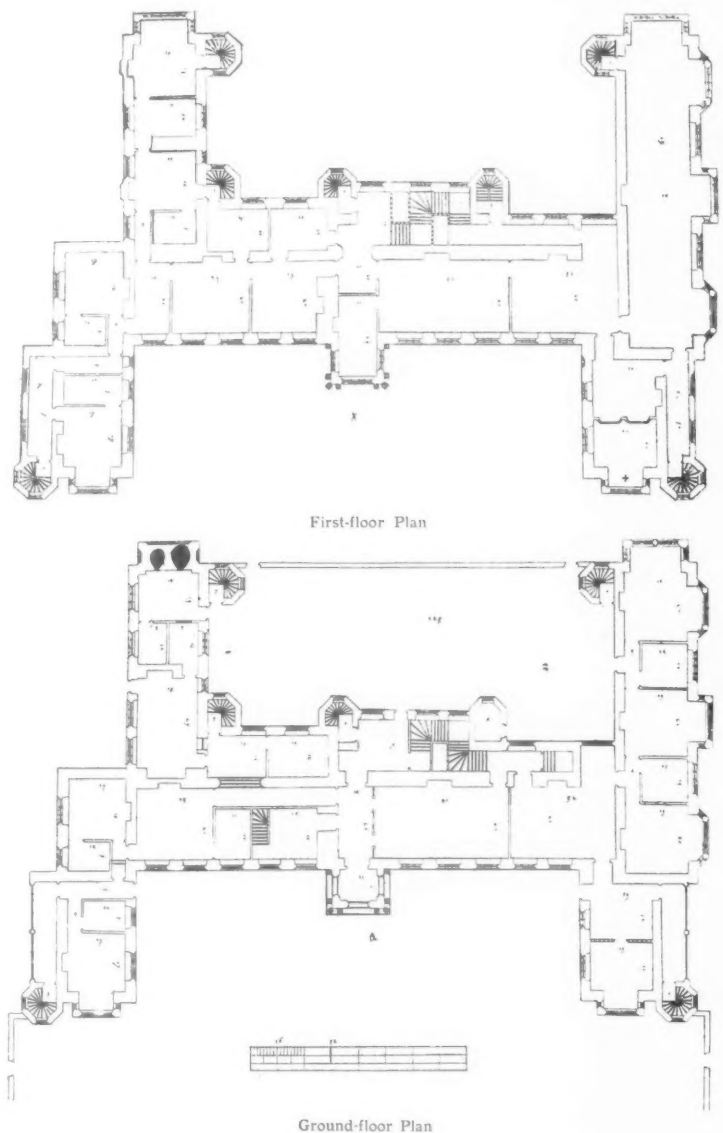


## SIR THOMAS MORE'S HOUSE AT CHELSEA

they represent less coherent planning, and show an earlier type of house. Most significant of all, the figured dimensions are given in fractions of feet or with inches, and the heights of the stories are shown on the ground and first floors. This John Symonds was the author of the remarkable plans of Aldgate Priory (also in the Hatfield Collection), which Professor Lethaby published in the *Home Counties Magazine* (vol. ii, pp. 45-53). Professor Lethaby has established that Symonds was employed by Lord Burghley on the harbour works at Dover, and that he died probably in 1597. It is interesting to find another set of plans which associates him again with the neighbourhood of London. The early features of his plan will be seen to consist in the numerous staircase and other projections upon both the north and south fronts, the square porch with shafted angles (as in the western room), and the oriel over the front door. The house had doubtless been altered since Sir Thomas More's time. Its front elevation is symmetrical between the two slightly-projecting wings, the porch being in the centre; but towards the west another wing had been built with a width and projection similar to the other wings. This western wing is shown on all the plans of the house, and it was evidently the intention of Sir Robert Cecil to remove the projections between this and the eastern wing, making a symmetrical elevation between them, broken only by the porch. We see, therefore, in all the other plans that the porch has been shifted westwards, and with it the Great Hall, and the planning of the north side has been altered to correspond. This part of the scheme was actually carried out by Cecil, as we can see by referring to John Thorpe's plan, and to Kip's view of the house a century later. The Great Hall in Symonds's plan is of one story, and, beside the usual screen, has posts to support the passage above, a feature which suggests that this was once an open gallery. The hall is shown with a dais, which communicated with a long wing leading northwards, in which were the grand staircase, the chapel, and a cloister. This wing, with its Long Gallery on the first floor, looks at first sight

to be of quite Elizabethan character, and may well have been an addition by Lady Dacre. But the chapel, cramped though it is, with its window to the east, is not unlikely to have been the private chapel of Sir Thomas More, and the "Parte of y<sup>e</sup> Tarras" shows the commencement of his favourite terrace, which appears in Cecil's estate plan and in Kip's view, and is described with its "banqueting house" in the conveyance to Sir Hans Sloane (1737). On the first floor may be seen the little balustrade which surrounds the opening into the chapel below, and on the two floors there are no fewer than four rooms having those internal porches which are so characteristic of Elizabethan houses, and which came in those days under the comprehensive term of "oriel."

The closer one examines these two plans of



THE GREAT HOUSE, CHELSEA  
PLANS FOR REBUILDING. BY SPICER

## SIR THOMAS MORE'S HOUSE AT CHELSEA

Symonds's the more evident it becomes that they represent an early Tudor house, which had been enlarged in the latter part of the sixteenth century—if the north-east wing were really in existence when the house was measured up, and was not the draughtsman's suggestions for an extension. If our deduction is correct, we have here the substantial arrangement of Sir Thomas More's house, and one of the rooms, possibly the chapel, formed the background for Holbein's famous sketch of the family group.

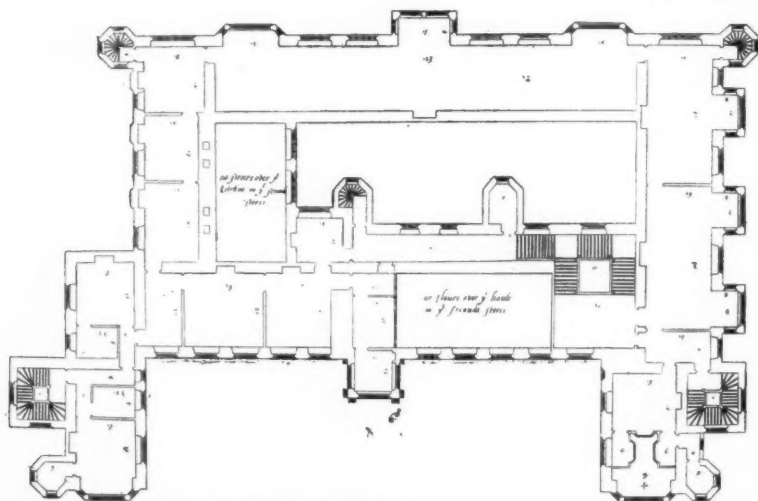
Let us now consider the four other Hatfield plans, two of which are marked "Chelsey," while the remaining two—undoubtedly of the same place—bear the name of the draughtsman, "Mr. Spicer,"<sup>1</sup> in Cecil's own handwriting. I do not think that any of these plans represent accurately the actual changes which were made, although to the title of one, "Mr. Spicer's platt without a gallery," Cecil has added the word "allowed."

The future builder of Hatfield belonged to the well-known class of clients who can never make up their mind, and he evidently tired of his experiments at Chelsea and sold the house after two years to Henry Clinton, Earl of Lincoln. It is certain, however, that he did pull down a good deal of the old building, and may have completed the new work, as we have record of rain-water heads, etc., bearing his initials and the date, which were seen at the demolition of the house. The testimony of the later drawing in the Thorpe Collection (which I shall be able to identify as Chelsea House in a subsequent article) makes it probable that the

drawings in the Hatfield papers embody Cecil's first ideas for remodelling the fabric.

These plans are drawn with scrupulous care, and, like most "sketch plans," are beautifully clean and unsullied—proof positive that they were not carried out. The dimensions are marked in whole figures without fractions, and no heights of rooms are given. They exhibit most complete and ideal plans of the period. The scheme for which the ground and first-floor plans are drawn show the south front reduced to perfect symmetry, the western room already referred to being brought out in a bold wing, and a corresponding projection being placed to the east. This latter contains an imposing chapel with screen, and two shaped balconies to the gallery over. Each wing is flanked by an octagonal stair-turret. The hall (50 ft. by 21 ft.) which replaces the larger Gothic hall (59 ft. by 31 ft. 6 in.) has been moved westward, to allow of a central porch and the addition of an extra retiring-room of important dimensions to the private apartments eastward. The hall retains a screen, but loses its dais and oriel window. The porch is treated with columns in the approved Renaissance manner, which are repeated in the upper story and take the place of the little oriel that is shown over the earlier doorway. The old north-western wing is modified a little, but to the east a repeat is shown, and in the former, false windows are indicated against the oven walls to balance the bay on the other side! Over the east wing is a long gallery (99 ft. by 19 ft.) overlooking the garden, with three bay windows. The old octagonal projections on the north side are retained, and the plan is noteworthy in having seven newel stairs, beside the principal staircase and one other straight flight.

An even more elaborate scheme is shown on the third plan, of which we have the first floor, or "seconde storie," only. Here the hall, which is the same length as the old hall, i.e., 59 ft., goes up two stories, and a gallery is shown over the screen. The apartment to the east of the hall is occupied by the grand staircase, and a fine well-stair flanks each of the front wings, being brought out as square towers behind the octagonal turrets. The chapel shows further elaboration with three balconies, evidently forming private pews, not unlike Queen Elizabeth's pew in the chapel of the Croydon Archbishopal Palace. The kitchen shares with the hall the dignity of embracing two stories, but



THE GREAT HOUSE, CHELSEA: FIRST-FLOOR PLAN OF ALTERNATIVE SCHEME FOR REBUILDING. BY SPICER

<sup>1</sup> Of Spicer I have not been able to find any other mention than the following reference in the Hatfield MSS. In a letter dated 9 December 1598, written in Italian by Federigo Genibelli to Sir Robert Cecil, the writer, in speaking of the wages due to himself and other workmen in building fortifications in the Isle of Wight, refers to "Mr. Spicer" as also employed. It is quite possible that he was the Surveyor of Works at Chelsea.

# SIR THOMAS MORE'S HOUSE AT CHELSEA

North



PLAN OF CHELSEA ESTATE PREPARED FOR SIR ROBERT CECIL, 1595  
(Hatfield Papers.)

the main feature of the plan is the range of building which unites the two northern wings, and forms a magnificent gallery 123 ft. long by 19 ft. wide.

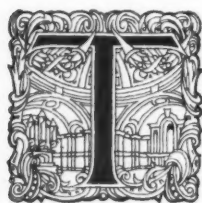
The fourth plan is by far the most interesting from the topographical point of view, for it gives the divisions of all the gardens and forecourts and the outline of the river-bank. The northern boundary is now the south side of King's Road, and the stable-yard is the Moravian Burial Ground. The open square to the north-east is Dovecote Close, now largely occupied by Paulton's Square. And down by the river may be seen the quay, and the little street of houses (called Duke Street and Lombard Street) whose picturesque buildings gave

way to the making of the Embankment. The lines of garden-wall running north and south are still largely intact, and bear out the general accuracy of the plan, although the measurements are wrong in many places. The terrace, with its archway and steps, is to be seen; but the house is drawn more as a feat of draughtsmanship than as a serious attempt to make it to scale. It represents perhaps another of Sir Robert Cecil's schemes, but neither a comparison with Symonds's earlier or Thorpe's later plans will be found to support its exact arrangement. This, however, I leave to be discussed hereafter, with the later history of the house.

## THE CEILINGS OF THE CITY CHURCHES—II

BY ARTHUR KEEN, F.R.I.B.A.

(Concluded from p. 76, No. 171)



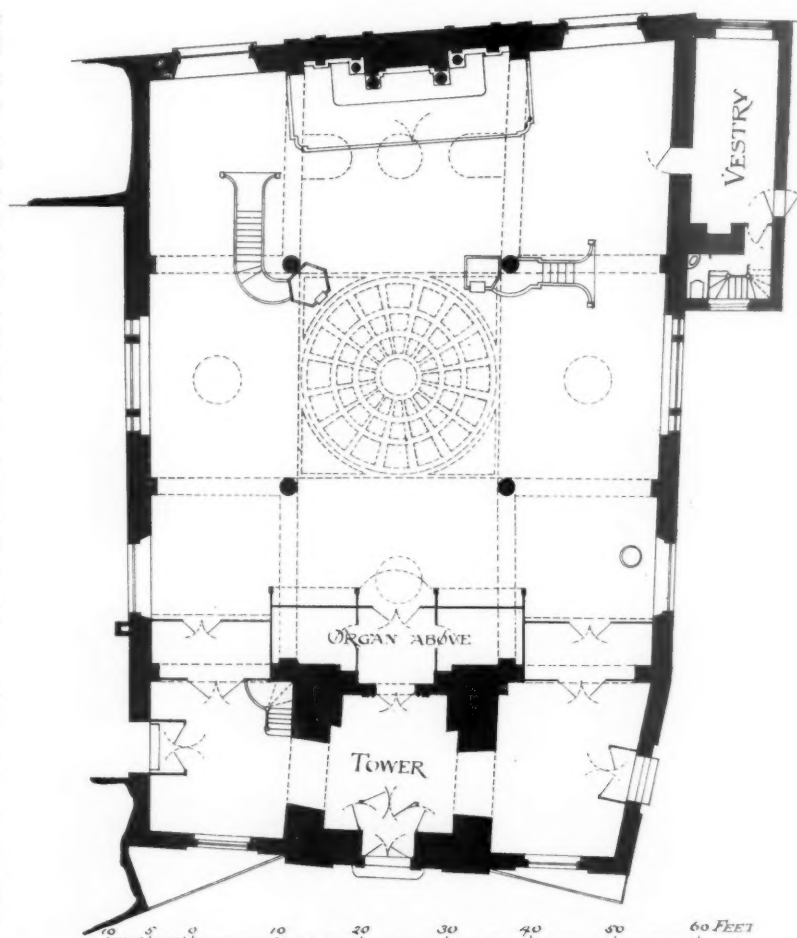
HERE are two churches which may be regarded as forming the connecting link between the vaulted churches and the domed ones, and both of them present fine examples of ceilinging treatment: St. Mildred's, Bread Street, already alluded to, and St. Mary at Hill, Billingsgate. The ceiling of the former is comparatively simple in conception, and covers an absolutely simple oblong plan. It has in the centre a flat saucer dome starting off a very richly modelled circular band resting on pendentives which spring from the angles of a square formed by four arches. To the north and south these arches are merely circular mouldings against the walls, but to the east and west they are the ribs of semicircular vaults occupying the spaces between the dome and the east and west walls. The church has large windows on the east, west, and south, while a recess on the north side shows where a similar one perhaps existed originally, and it would be difficult to imagine a finer, and at the same time a more sensible and obvious, method of dealing with the ceiling so as to give due value to the windows and a dignified architectural effect to the whole interior. The ribs on the vaulted portions of the ceiling, springing from well-designed console corbels or trusses, are boldly treated, and the impression of strength conveyed by them is increased by small arches between them at the base of the vault, throwing the weight of the plain portion on to the ribs and corbels. The detail work is sound and well proportioned, and the modelled enrichment on the dome, ribs, and pendentives (in the last case probably a later addition) is very good of its kind. The inside dimensions of the church are 59 ft. by 36 ft. 6 in., the diameter of the dome 35 ft., and the height from floor to springing is 21 ft. The plan is very irregular in many

respects, the length of the west barrel vault in particular being 10 ft. 6 in. on the south side and 1 ft. 9 in. less on the north; but these irregularities are very difficult to see until they have been ascertained by measurement.

The other church treated on the St. Mildred's principle is St. Mary at Hill, but here the arches carrying the dome form recesses on all four sides, and columns take the place of corbels. The plan is, in fact, that of a cross inside a square, the corners of the square being finished with ceilings at the level of the springing of the arches. The interior, regarded as a whole, is one of the most beautiful of Wren's productions, and one can only wish that the magic-lantern sheets and coffee cups of the Church Army might be removed from it to some less remarkable building. The ceiling gives the impression of very careful and complete study. In detail it presents very different characteristics

### ST MARY AT HILL

MEASURED.



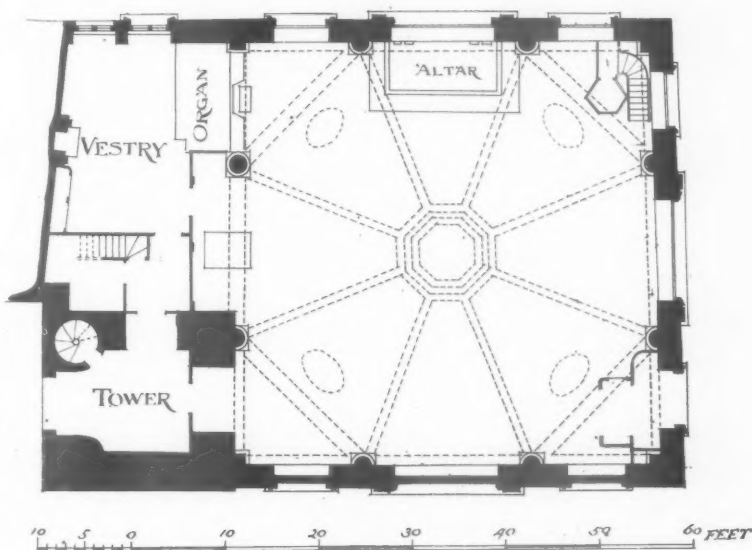
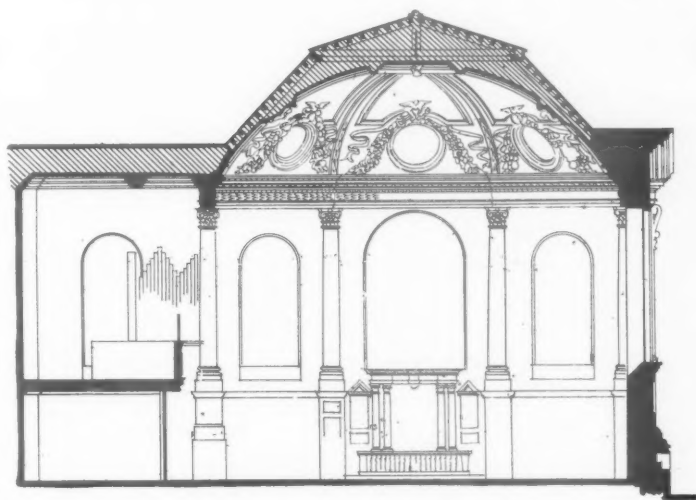
## ST SWITHIN CANNON STREET

FROM CLAYTON

from most of the other City churches, and it seems certain that when considerable structural alterations were made at the west end of the church early in the nineteenth century the plaster ornament was to a great extent renewed. A good point in the design is that the architrave from which the arches spring is carried continuously round the interior instead of stopping against the walls in which the windows occur. The dome is of a fully rounded curve and decorated with panels and pateras, the arches and pendentives are enriched with modelled ornaments, and a great deal of emphasis is given to the treatment of the ceiling by using an architrave with quite a small moulding above it instead of the usual frieze and cornice.

The last group consists of the domed ceilings of the three churches of St. Swithin London Stone, St. Mary Abchurch, and St. Stephen Walbrook; and here again Sir Christopher Wren's power of invention is well proved. The first is an octagon dome springing from a full octagonal entablature, the second a flat circular dome on pendentives contained in the angles of an octagon formed over a square by means of arches standing on corbels, and the third a lantern-lighted dome carried by eight arches springing off an elaborate entablature supported by Corinthian columns, a complex architectural composition.

The church of St. Swithin in Cannon Street is square in plan, with a recess containing a gallery on the north side. Seven half-columns against the walls and one whole one where the recess occurs carry an octagonal entablature forming the base of a dome of the same shape. In four of its sides are bull's-eye windows, and the other four have panels to match. The dome is of a steep pitch, and the surface of it is treated with moulded panels and modelled plasterwork of very skilful design. The angles of the octagon are marked by ribs which converge to an octagonal panel at the top, and the triangular ceilings at the

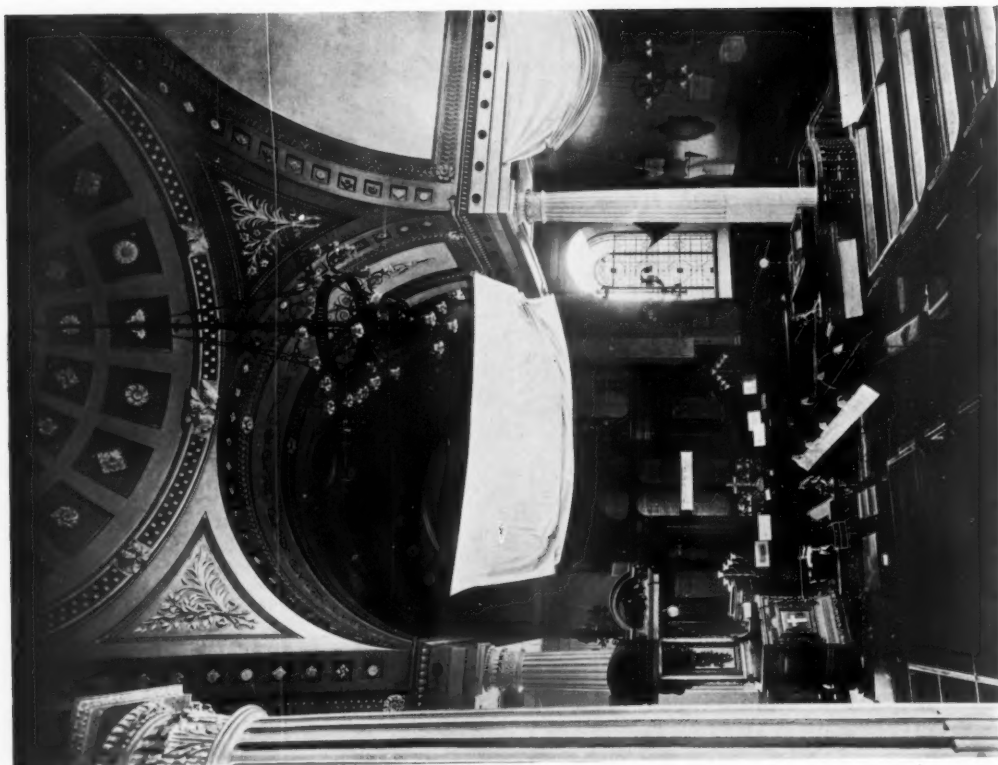


corners of the square are deeply panelled. The lighting of the interior is effective and at the same time well diffused. The leading parts of the design of the interior are so well emphasised that the one-sided effect produced in the plan by the gallery recess is very little noticed. Its appearance is picturesque rather than awkward.

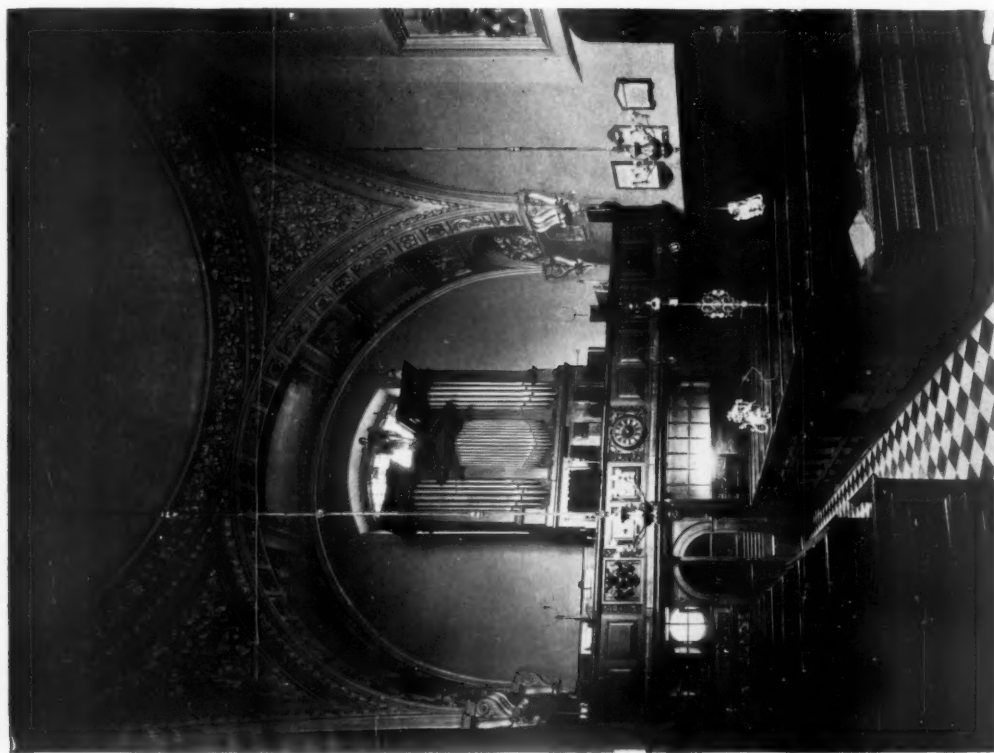
The church of St. Mary Abchurch, a red brick building, pleasant and picturesque outside rather than formal or architectural, has an interior treatment that agrees very well with the exterior, a good deal of freedom and irregularity being shown in its features. The transition from the square of the walls to the circle of the dome is effected by means of a story forming a portion of a sphere carried on seven corbels and a column



THE CEILINGS OF THE CITY CHURCHES

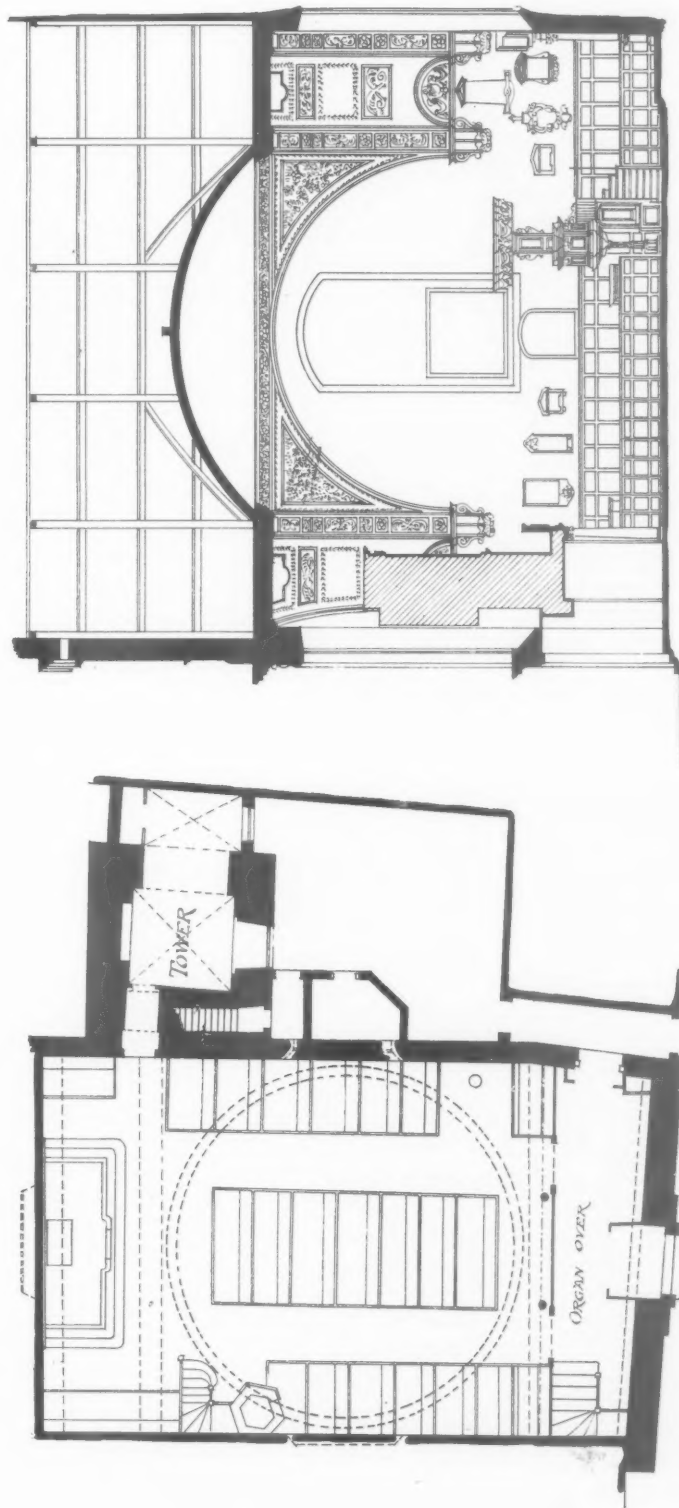


ST. MARY-AT-HILL



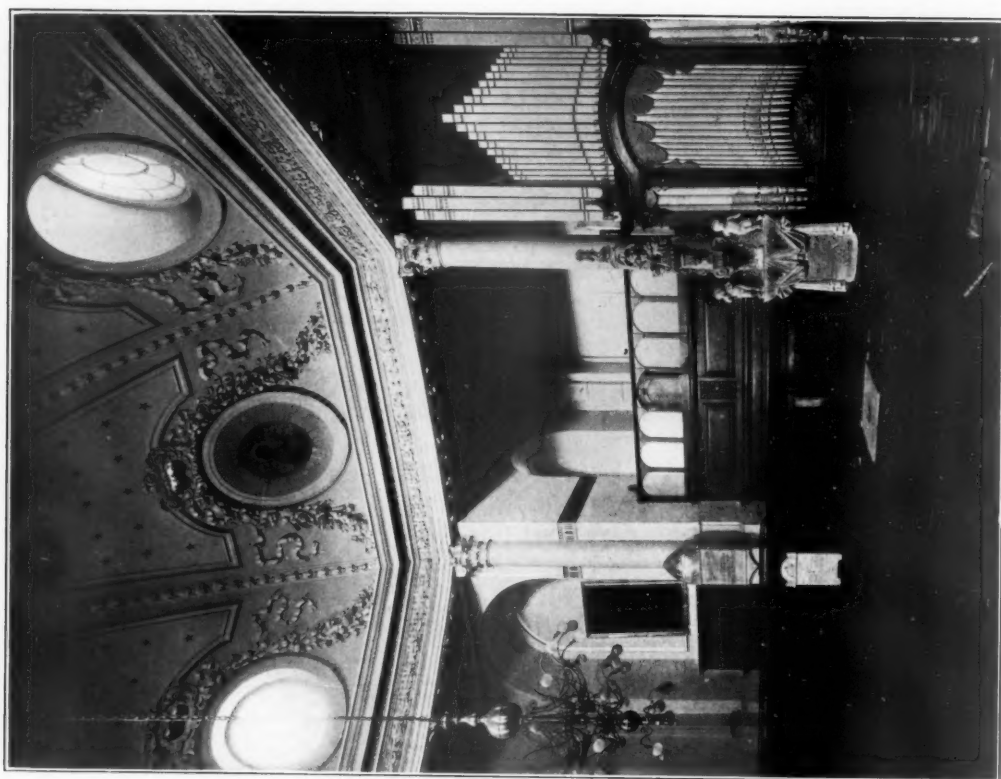
ST. MILDRED'S, BREAD STREET

ST MILDREDS,  
BREAD STREET

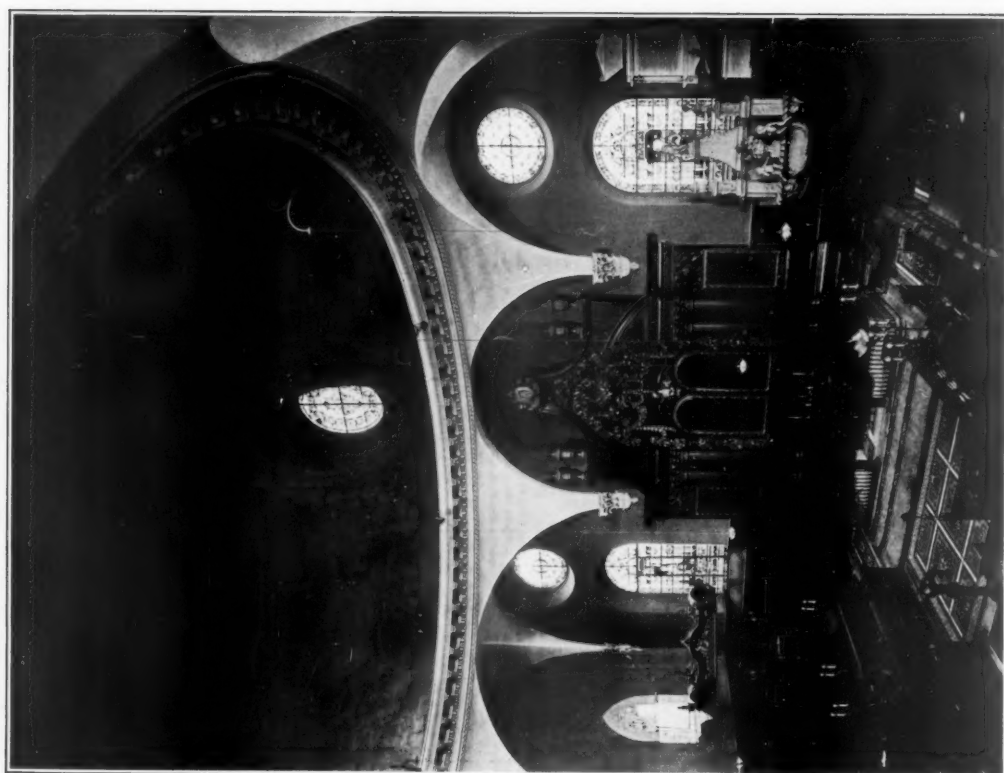


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# THE CEILINGS OF THE CITY CHURCHES

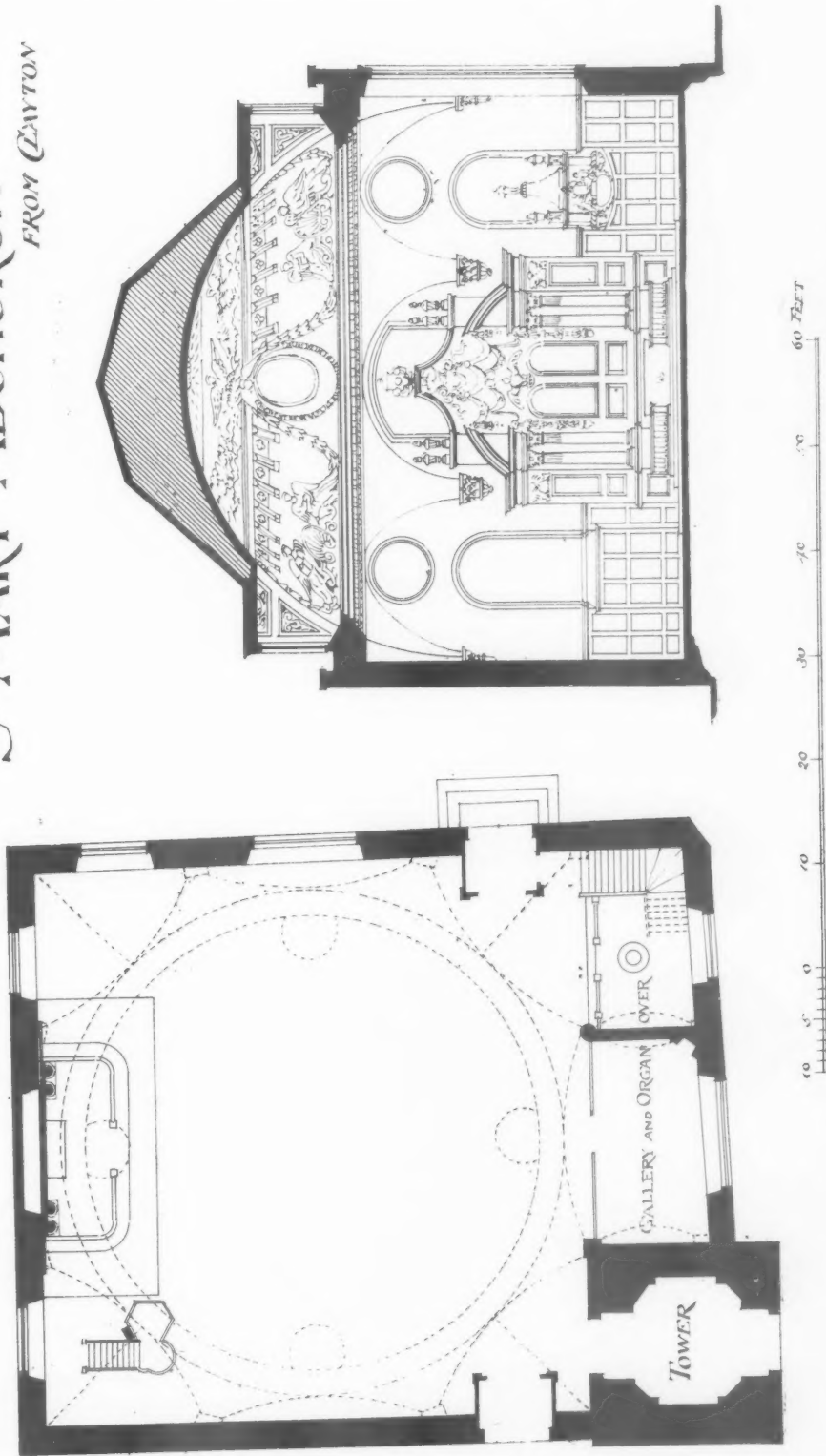


ST. SWITHIN'S, CANNON STREET

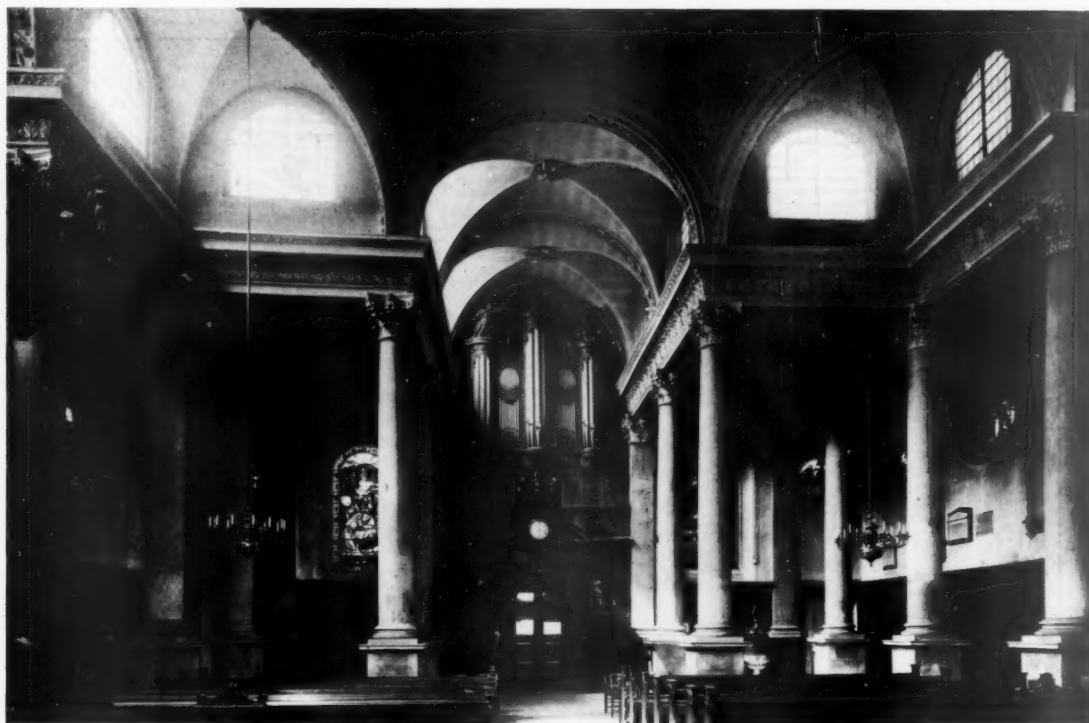


ST. MARY ABCHURCH, ABCHURCH LANE

**ST MARY ABCHURCH**  
FROM CLAYTON



## THE CEILINGS OF THE CITY CHURCHES



ST. STEPHEN'S, WALBROOK

*Photo: Alan Potter*

having eight arches between them cut into the face of the sphere and running back to the walls and corners. The corner ones have an odd arrangement of vaulting behind them to accommodate the windows—sufficiently ingenious, but not very successful—and the arches are all carried up close to the cornice of the dome in a very unconventional way, and left without mouldings of any kind. The circle of the dome cornice and the curves and lines of the arches are very vague and irregular, and the effect of this, combined with the somewhat haphazard way in which four bull's-eye windows are introduced in the dome, is to give an impression of quaintness and freedom, although the design of the whole is finely conceived. The dome, painted by Sir James Thornhill with female figures and architectural details in the lower part, and a design representing the Heavenly Choir in the centre, has become so dark in colour as to be obscure in itself, and to spoil the appearance of the inside to a great extent. The manner in which the great irregularities in the setting out and surface treatment of the plaster-work escape notice until careful attention is given to them is interesting and remarkable.

St. Stephen's, Walbrook, the remaining example of dome treatment, is not a large church (only about 80 ft. by 60 ft. inside), but it presents an elaborate architectural conception, of which the vaulting and dome form integral parts, and from

which they cannot be separated in order to be considered here as ceilings; and, further, the whole building has been so often illustrated and described that the features of it are too well known to need further description. The leading idea in the scheme is a dome standing on eight isolated columns, and it is perhaps unfortunate that the second aisle, introduced to detach the dome from the walls, is narrower than the others, and therefore causes some confusion in the general effect; but this is only a small drawback, and is evidently due to the limited width of the site. In this, as in most of Wren's designs, nothing is allowed to interfere with the main effect, and very little trouble is taken with anything that does not lead up to it. Side by side with the best possible qualities of design it shows the picturesqueness and freedom from formality that give the work of Inigo Jones and Wren much of its charm when compared with the efforts of their successors. These characteristics may, perhaps, be due to the subsidiary parts of the design being left in the hands of the actual workmen without definite instructions as to details; the main features being strictly laid down by the architect, and the rest taking its own course with more or less success; but, however they may have come about, they give vitality and value to the work, and lend it something of the charm that distinguishes mediæval buildings.

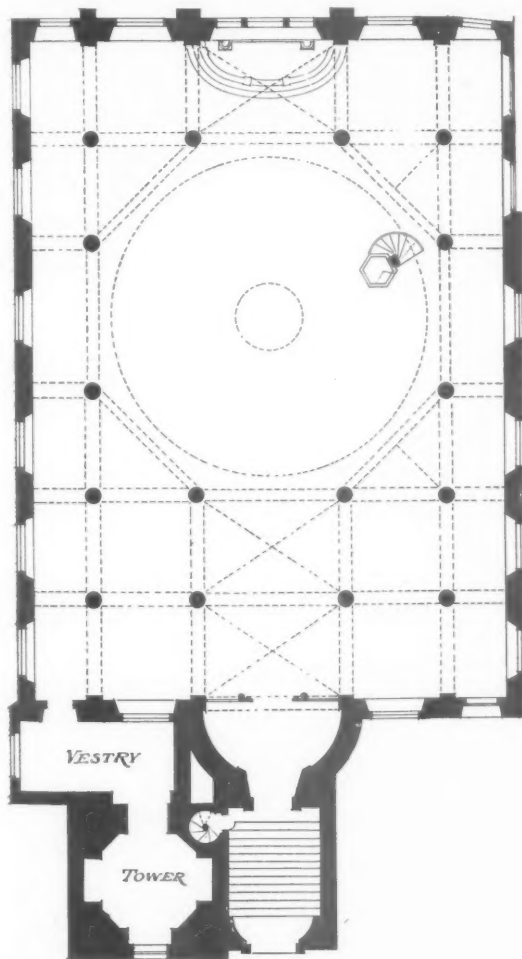


There may possibly be a question in some minds as to whether the work discussed in this article shows plaster used in a quite legitimate way; but even where details of considerable importance architecturally are introduced, there is no effort made to simulate another material; the designer's views on the matter seem to have been quite clear, and he acted quite honestly in the particular use he made of his material.

There appears to be no single instance in Wren's work of an open timber roof—stone and plaster are universal—and although it would be interesting to see how he would have treated timber work, the fact is interesting as an illustration of the absolute change in taste that had occurred in the few years since the reign of James I.

NOTE.—The illustrations of this article, taken from John Clayton's book published in 1848, have been compared with the buildings, and some corrections have been made, but the buildings have not been remeasured.

## ST STEPHEN WALBROOK



March 1911

K 2

## THE UNKNOWN ARCHITECT

"THE reputation of an artist is often an affair of accident. Though history rights itself in the long run, men have owed their eminence to fortunate circumstance, or adroit advertisement, and architects are more particularly liable to these caprices of fame, inasmuch as their works are stationary—that is, they cannot be exhibited in galleries, and their merits or demerits have to be taken on faith. Such a building, for instance, as the old Bethlehem Hospital, or the Town Hall at Abingdon, would not have disgraced the architect of Chelsea Hospital. Yet the names of their designers are unknown, and some of by no means the least attractive buildings of the eighteenth century are by unknown men." Thus Professor Reginald Blomfield in his "History." With regard to Abingdon Town Hall, however, Mr. Loftie has made it tolerably certain as to who the designer was. Local tradition ascribes it to Inigo Jones, but, as Mr. Loftie points out, that great architect died in 1652, whereas the old Market House at Abingdon was not pulled down until 1677, a quarter of a century later, while the new Market House (now commonly, though not correctly, known as Abingdon Town Hall) was not commenced until 1678. Hence there is no question that the modern inscription on the building is wrong.

Another claim for the authorship has been made in favour of John Webb, who succeeded to Inigo Jones's practice—this claim put forward on such authority as that of Professor Blomfield, who hazards the suggestion on the strength of "Ash-down," in the same county, which is one of the recognised works of John Webb, and bears very considerable resemblance to Abingdon Town Hall. But here, again, a difficulty arose by reason of the fact that Webb had been dead three years when the old Market House was pulled down. The problem, however, may be said to have been solved by Mr. Loftie, who had the good fortune to get possession of the accounts for the building of the new Market House (which was originally designed as an assize court). The first item in these accounts, dated January 1st, 1678, runs as follows:—"To Christopher Kempster in part for monies due to him for building the Sessions House—£30." This entry does not, it is true, absolutely establish him as the author of the design, but when we bear in mind that Kempster was one of Wren's clerks at St. Paul's—not a common workman, but a person of considerable parts—it seems very probable that it was he who prepared the design.

## THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LV



AS is well known, Wren's alcove at Kensington Gardens was not built where it now stands, but terminated a long walk axially in relation to the banqueting-house. In that position it was architectural, and its fine scale and simple disposition of parts made it a beautiful climax to a vista. Shut in as it is to-day, the true effect of the design is quite lost. In its proper place, as a garden building, nothing could well be more charming than this alcove. It is built of Portland stone, which acquires such a wonderful colour in the London atmosphere, the contrast between the brilliant white and the dark black patches in old Portland stone buildings being truly exquisite.

The idea of the front of the alcove is that of a Roman triumphal arch conceived on a fine scale, but touched



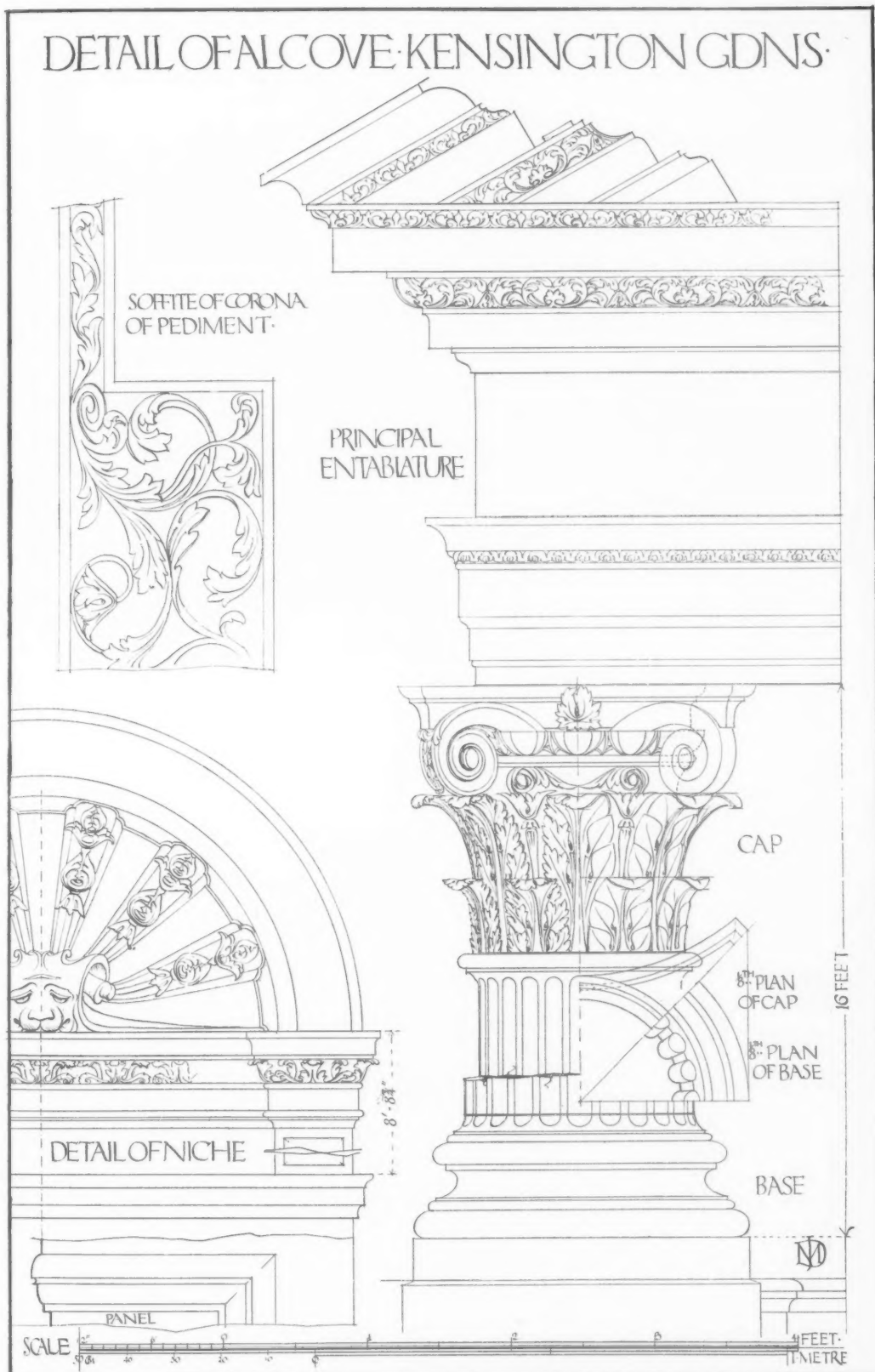
ALCOVE IN KENSINGTON GARDENS



ALCOVE IN KENSINGTON GARDENS  
(Sir Christopher Wren, Architect).

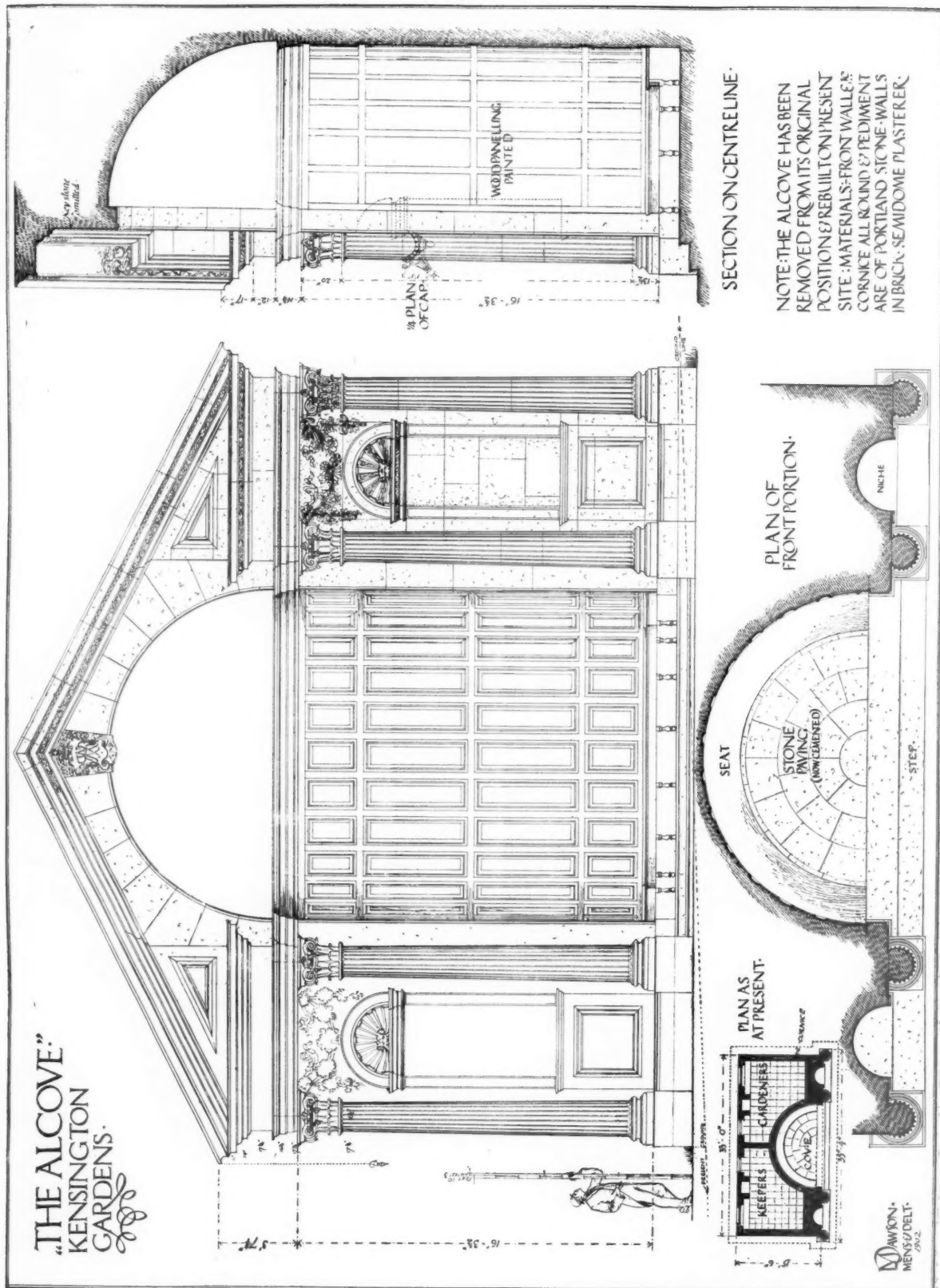
with more delicacy than the Roman hand would have given. Instead of his plain Doric pillars, Wren has, in this instance, used the "Composite"—a pair on each side, their capitals joined up with very fine carving. Between the columns are niches with carved shell heads, reminiscent of the side arches in a triumphal arch. In the keystone is carved the monogram of Queen Anne. Besides these manifold carvings, many of the mouldings are enriched, and a delicate and unusual foliage is cut on the soffit of the raking corona. The work, as pointed out in "Later Renaissance Architecture in England," is similar in character to Cibber's at Hampton Court—where a specially good example of his work is to be seen in the figures and cartouches over the first-floor windows facing the Privy Garden. It is obviously all done by the same hand, and does not suffer from the awful lapses displayed in some of the stone carving at St. Paul's.

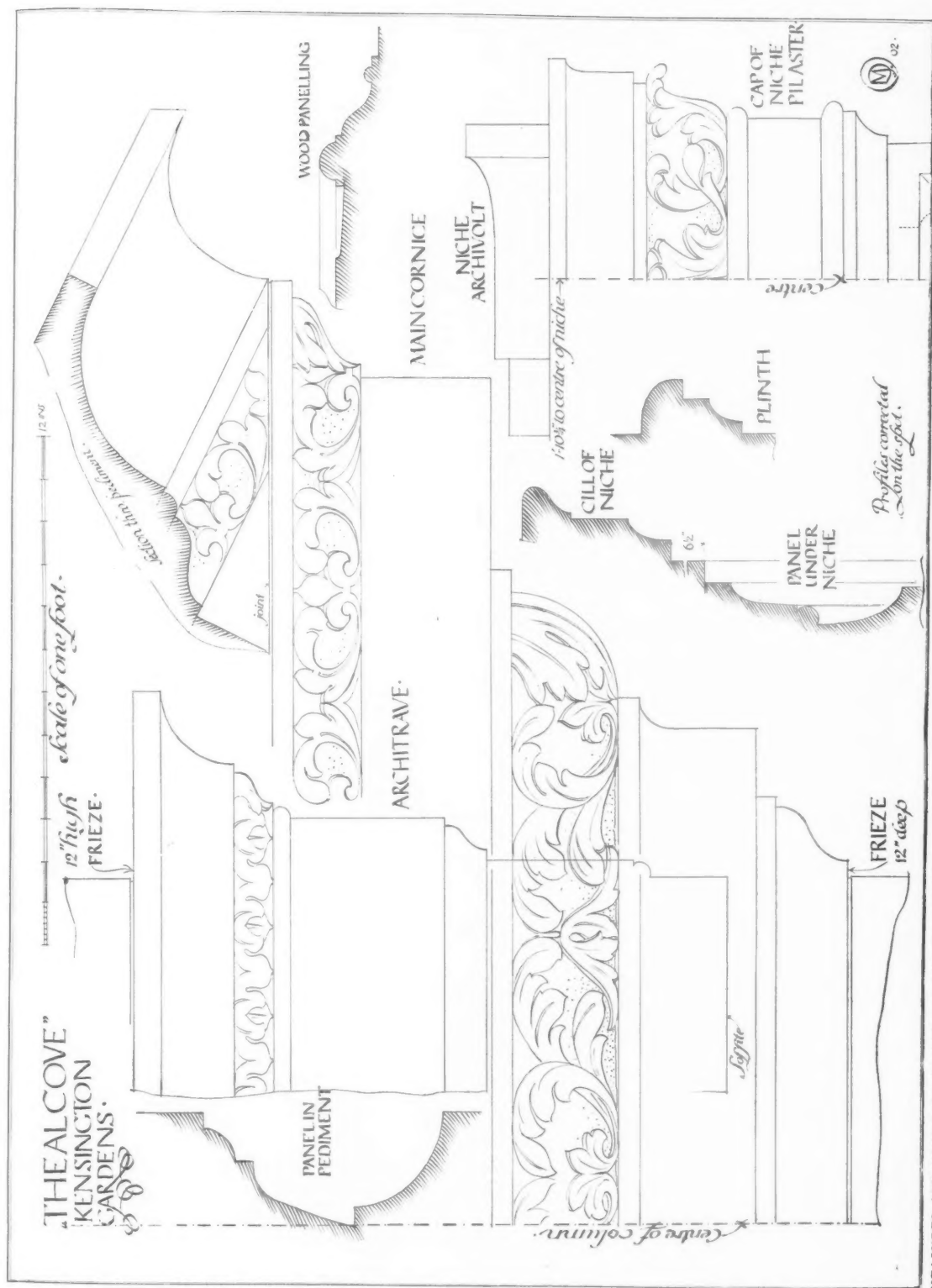
J. M. W. HALLEY.



MEASURED AND DRAWN BY MATTHEW J. DAWSON, A.R.I.B.A.

THE PRACTICAL EXEMPLAR  
OF ARCHITECTURE





MEASURED AND DRAWN BY MATTHEW J. DAWSON, A.R.I.B.A.



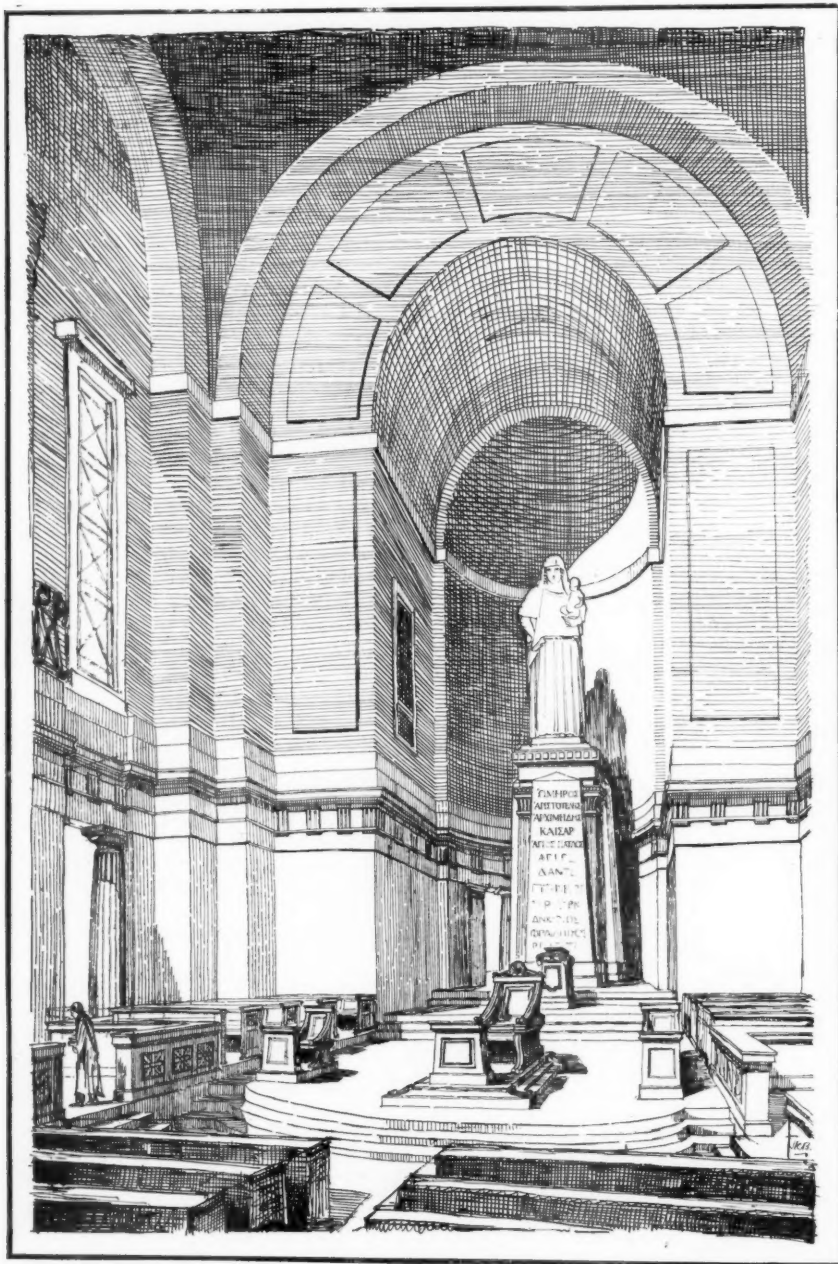
## CURRENT ARCHITECTURE

### THE CHURCH OF HUMANITY, LIVERPOOL

"Now has Humanity arisen in the majesty of her love and wisdom, and by putting forth her own power makes known her incarnation in the hearts of the faithful." These words are repeated Sunday by Sunday in a little church, dedicated to the worship of Humanity, in Falkland Street, off Islington, Liverpool. The church is a small one, and on occasions it is overcrowded; hence the idea of building a new one has suggested itself as desirable. A site is available, being the property of some of the members, one or two of

whom are rumoured to have the necessary means to erect a church, were they sufficiently tempted to do so by a judicious scheme. Having this in mind, the writer was attracted by some photographs (published in *THE ARCHITECTURAL REVIEW* for September last) of the Church of St. Barnabas, Shacklewell Lane, London, N.E., erected from designs by Professor Reilly, and thought that the feeling of cultivated and peaceful religious repose suggested by that interior would exactly suit the sentiments of the members of the Liverpool Church of Humanity. He therefore gave to

Professor Reilly a rough scheme showing the accommodation required, and a copy of the liturgy of the church. Professor Reilly thought that the ideas put forward suggested opportunities for dignified architectural treatment, and started to make plans at the instigation of this unauthorised member of the congregation; but as it appeared that those who could build a church were unconvinced of the advisability of doing so at the moment, the unauthorised member suggested that the architect should express his own ideals rather than necessarily those of the Liverpool Church of Humanity. Professor Reilly, intimately connected as he is with the Liverpool School of Architecture and its allied School of Town-planning, has, in the opinion of the writer, idealised Humanity from the civic side; he has made a hall in which civic pomp and ceremonial could be raised to the rank of a religious cult, as it was in the times of the Greeks and Romans. What better hall can be imagined to



SCHEME FOR A CHURCH OF HUMANITY, LIVERPOOL: DETAIL  
C. H. REILLY, M.A., A.R.I.B.A., ARCHITECT

do honour to the great work done for Humanity by Homer, Aristotle, Archimedes, and Cæsar? But in the opinion of the writer the little church of St. Barnabas would be a better place to commemorate the work done for Humanity by St. Paul, Charlemagne, and Dante, who are also in its calendar. The founder of the Church of Humanity, Auguste Comte, would surely have found the little church of St. Barnabas an assistance to him in his prayers; but just as he looked forward to the Panthéon in Paris, dedicated to the recognition of great men and holy women, as destined to be utilised by the followers of his faith, so the writer thinks he would have rejoiced to see such a temple as the building Professor Reilly has now designed for use in Liverpool and dedicated to Humanity. It instils the same feeling of spaciousness which is such an admirable feature of the Panthéon in Paris.

The Liverpool Church of Humanity, however, is at present learning to worship Humanity from the respect, love, and veneration its members have felt toward members of its congregation who have passed away. In the existing church an image of the Virgin and Child by Benjamin Creswick represents as best it can the tenderness and responsibility which are the essentials of her existence; flowers are offered on her altar; and the devotion of the women is visualised by their own handiwork in embroidery.

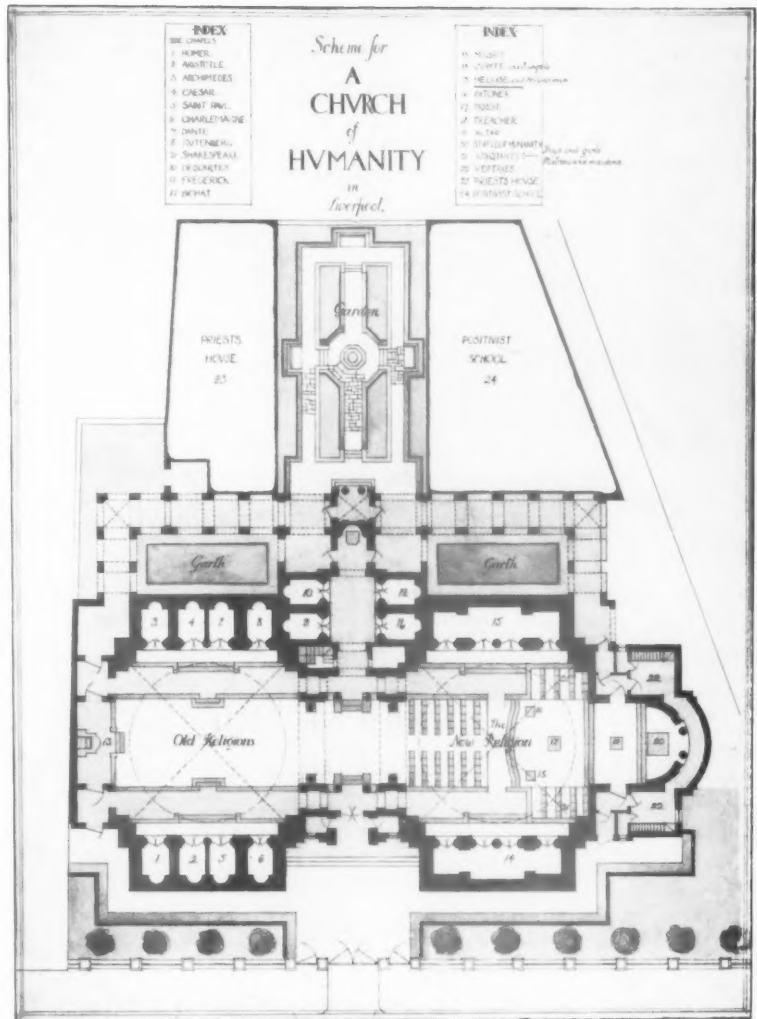
It would of course be difficult realistically to apply to any building the great ideal suggested by the opening words of this article. Ictinus, Phidias, and Pericles might perhaps have fitly said such words on the completion of the Parthenon, or Justinian when he surveyed the interior of the great Church of Santa Sophia in Constantinople, or the builders of Sens or Bruges Cathedrals might have said so; but as far as the present Church of Humanity goes, or the design by Professor Reilly for the new church, it is perhaps asking too much. Yet the writer feels that Professor Reilly's design may do much in raising the ideals of the Liverpool Church of Humanity towards appreciating more

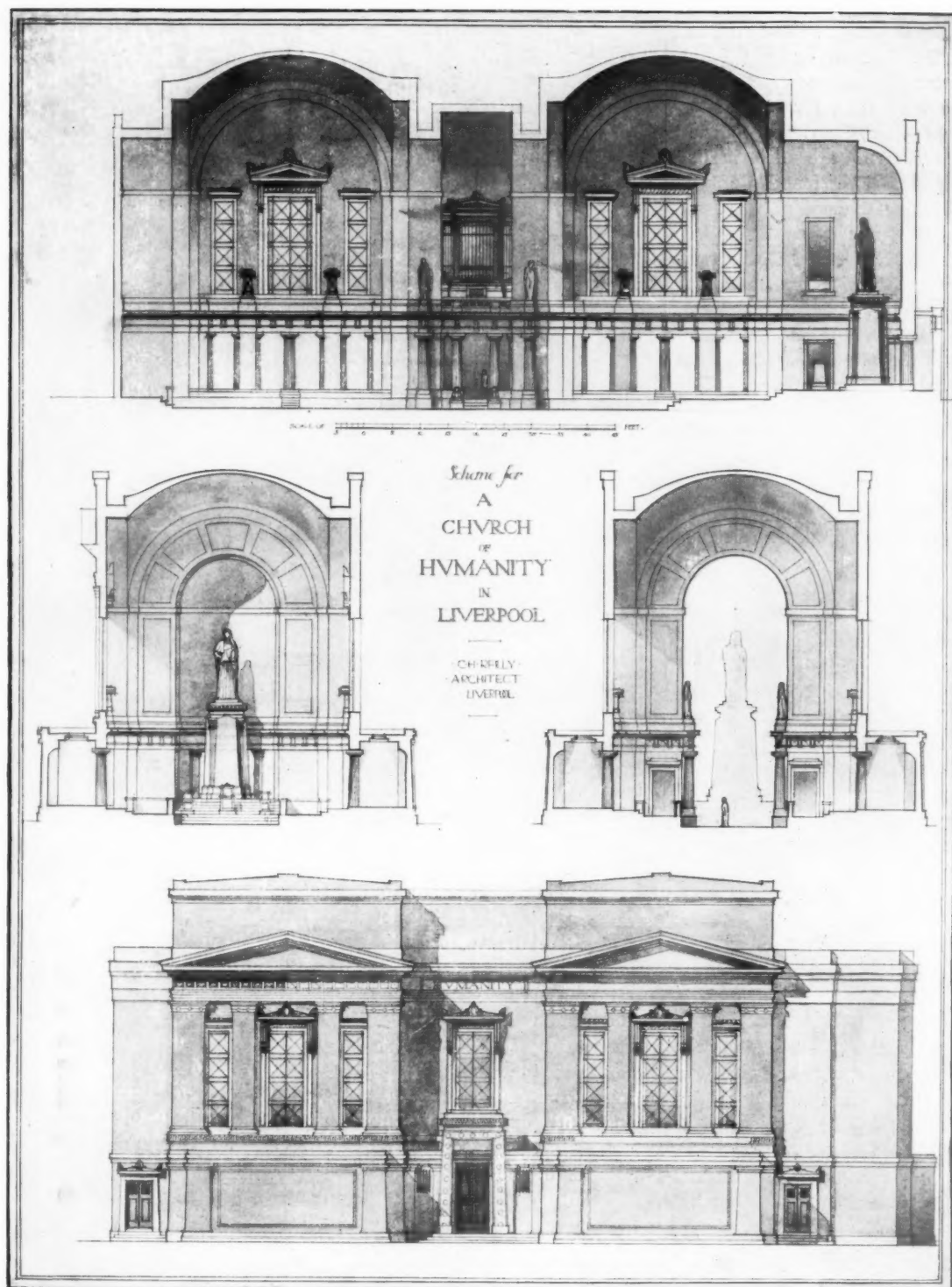
fully the institutions and civic ceremonies necessitated by the immediate needs of the people.

While appreciating all this, however, it must not be forgotten that the more intimate affection fostered by private and family wishes would be echoed in the church by the truths which are suggested by the flowers, the candles, the embroidery, the maternity and chastity of the statue, and the reflection of its spirit in the busts of the thirteen great exemplars of Humanity's past providence. The grouping of the old faiths under one dome and the new faith under another, with a darkened transept dedicated to the transition from one to the other, is a most interesting idea, and on its dignified embodiment in his building the writer is glad to congratulate Professor Reilly.

EDMUND RATHBONE,  
Architect and Positivist.

[It may be added that the estimated cost of the church, at 1s. per foot cube, is £20,000.]

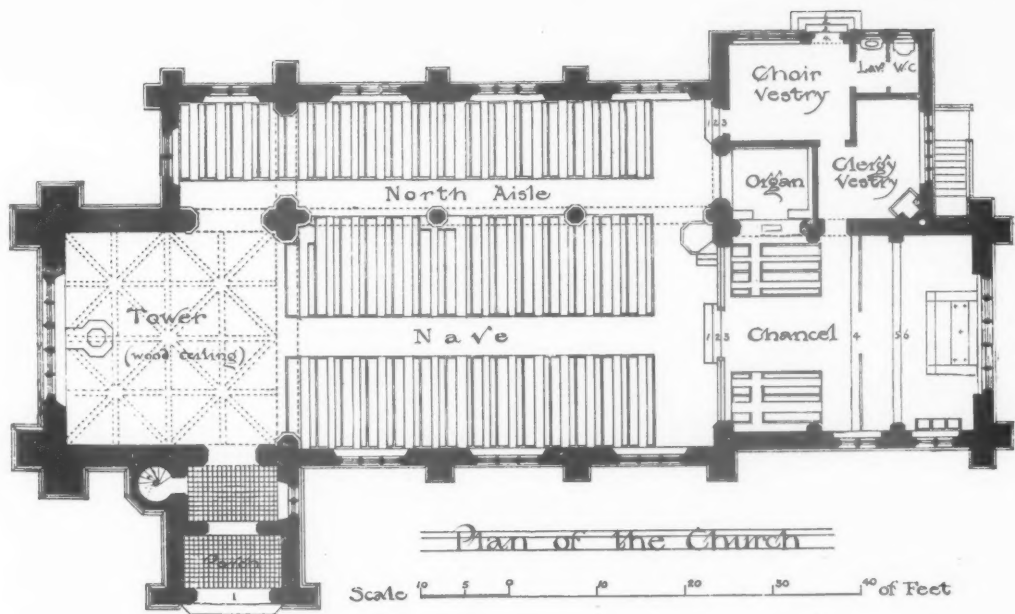






View from South-East

Photo: Cyril Ellis



ST. CHAD'S CHURCH, LONGSDON, STAFFORDSHIRE  
GERALD C. HORSLEY, F.R.I.B.A., ARCHITECT

March 1911





ST. CHAD'S, LONGSDON: THE NAVE, LOOKING EAST  
GERALD C. HORSLEY, F.R.I.B.A., ARCHITECT.

*Photo: Cyril Ellis*

#### CHURCH OF ST. CHAD, LONGSDON, STAFFORDSHIRE

THIS church has been erected through the munificence of the family of the late Mr. John Robinson, of Westwood, Leek, chiefly as a memorial to him, and as fulfilling a cherished wish that a church should be built on this spot, near his own home. The stone used for the walling was quarried in the parish, while that for the window jambs and tracery, the piers and other dressings, came from Alton, between Leek and Uttoxeter. Some of the more exposed strings and weatherings are of Roche stone, and for the spire Stanton stone was used. The interior roofs are of red deal, and the seating and other woodwork in the building is of oak.

The architect of the church was Mr. Gerald C. Horsley, F.R.I.B.A., of 2 Gray's Inn Square, London. Mr. Thomas Grace, of Broad Street, Leek, was the builder, and Mr. R. Brealey, of Leek, acted as clerk of the works. The white and green altar-frontals were designed by Mr. Horsley and worked by Mrs. Warren, wife of the Rev. S. Percy Warren, vicar of the parish.

#### NEW ORGAN AT ST. PAUL'S GIRLS' SCHOOL, HAMMERSMITH

A NEW organ has recently been built in the Great Hall of the St. Paul's Girls' School at Brook Green, Hammersmith, London, W., in the space originally designed for it. The instrument is by Messrs. J. W. Walker & Sons, of London, W.C. It contains three manuals (the choir organ being in a swell-box), twenty-eight speaking stops, eight couplers, and the usual mechanical accessories. The action is the latest improved tubular pneumatic. The main bellows and feeders are placed in a basement beneath the organ, and are operated by a hydraulic engine supplied by Messrs. Watkins & Watson, of 16 White Lion Street, N. The case is in oak, and has been made by Messrs. Holloway Bros. (London), Ltd., of Victoria Wharf, Belvedere Road, S.E. The carving has been executed by Messrs. W. Aumonier & Son. The work has been carried out from the designs of Mr. Gerald C. Horsley, F.R.I.B.A., the architect of the school buildings, which were illustrated by a series of photographs in *THE ARCHITECTURAL REVIEW* for June 1904.



## THE CHURCH OF ST. WOLFRAN, ABBEVILLE

ABBEVILLE, which is twenty-five miles north-west of Amiens, possesses a remarkable building in the Church of St. Wolfran. The façade is a magnificent specimen of flamboyant Gothic, and is adorned by rich tracery, while the western front (shown in the drawing by the late Mr. L. J. Wood, R.I., which is included as an inset plate in this issue) is flanked by two towers, 174 ft. high, of noble proportions. The church dates from the fifteenth and seventeenth centuries. It is in a well preserved condition.

## NEW BOOKS

### MATERIALS OF THE PAINTER'S CRAFT

THE title of this book might almost have excused dull treatment; but luckily this is a case in which the body does not war against the spirit. The volume is largely and very pleasantly historical, and, in a necessarily fragmentary way, biographical. That the materials, however, receive their due share of attention the name of the author is a sufficient guarantee, and the record of his experiments and observations is not the less valuable for his ability to invest it with literary and artistic charm.



ST. CHAD'S, LONGSDON: VIEW OF CHANCEL AND NAVE  
GERALD C. HORSLEY F.R.I.B.A., ARCHITECT

*Photo: Cyril Ellis*



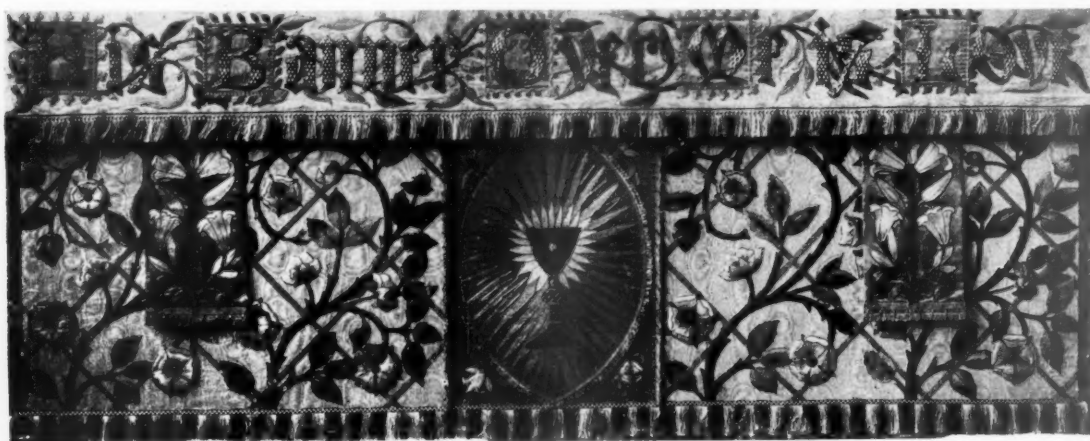
ST. CHAD'S, LONGSDON: THE GREEN ALTAR FRONTAL

In the introduction Mr. Laurie observes that the primitive painter had ready to hand several natural pigments—such as chalk or other white earths; charcoal; red, yellow, and green ochre—and that these needed no special preparation, and when smeared on the walls of a cave would adhere to the surface for a long time; some few of them, indeed, have not utterly perished, as witness the discovery of frescoes by palæolithic man in the caverns of Altamira—vigorous sketches in black, and in red and yellow ochres, of which fine copies have been made by the Abbé Henri Breuil, and published by the Prince of Monaco. Other interesting survivals in Europe are the beautiful Etruscan frescoes, and those discovered in the palace of Knossos, in Crete, dating some fifteen hundred years before the Christian era, though the latter are, after all, comparatively modern. For artistry of high antiquity we go to Egypt, where tomb frescoes that probably were made seven or eight thousand years B.C. have been found, as well as palettes and mullers for rubbing down pigments. Possibly the painter had to await development of the arts of the potter and

the dyer before his resources extended beyond those indicated, the former giving him various coloured glazes, the latter some beautiful vegetal stains—in particular, the murex, or royal purple.

The early artist seems to have had a considerable choice of mediums or vehicles—gum arabic, balsams or resins, beeswax, and the viscous contents of eggs, were probably put to this use before the vegetal oils that harden on exposure to the air, these last, the author supposes, having been adopted at a comparatively late date. Although oil, he remarks, as revealed by the accounts at Ely and Westminster, must have been used very early in connection with the decorative painting in the English cathedrals, it was long before the possibilities of this medium were realised by the artist. The Van Eycks are commonly regarded as the pioneers in oil painting; but Mr. Laurie holds the view that their pictures were begun in tempera and glazed with a medium containing oil.

Classical methods, with inevitable references to Pliny and Vitruvius, fresco, pigments, and the history of the oil medium, are dealt with learnedly, but not pedantically, in due succession; and there

ST. CHAD'S, LONGSDON: THE WHITE ALTAR FRONTAL  
GERALD C. HORSLEY F.R.I.B.A., ARCHITECT.

Photos: Cyril Ellis



ST. PAUL'S GIRLS' SCHOOL, BROOK GREEN, HAMMERSMITH, W.: THE ORGAN IN THE GREAT HALL  
GERALD C. HORSLEY, F.R.I.B.A., ARCHITECT

*Photo: Cyril Ellis*

are very interesting chapters on the eleventh-century manuscript of the monk Theophilus (otherwise known as the Lucca Manuscript), which is of particular interest as containing the first recipe for artificial vermilion, besides a few recipes for varnishes; and on "The Book of the Art," by Cennino Cennini, a Vatican MS. of the fifteenth century, which "gives us a detailed insight into the way the great school of tempera painters did their work." Eastlake's treatise is

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not neglected, and due use is made of the seventeenth-century MS. of the physician De Mayerne, whose advice on materials seems rather to have been resented by Vandyck; and the technical part of Vasari's "Lives" has of course not been overlooked. There are also chapters on the painting of illuminated manuscripts, and on the preparation of the lakes used by the old masters.

The author has done well to make his book as interesting as possible to the art-lover as well as

## CURRENT ARCHITECTURE

the art practitioner: for while, as the first really comprehensive work of its kind, it has a powerful claim on the attention of the painter, the amateur of painting will agree that "a thorough understanding of the work of the artist is impossible unless we are familiar with the actual materials he had to use, and the possibilities of craftsmanship which were conditioned by their use." It is fortunate that the subject admits of popular treatment without diminishing its technical value. A list of works of reference on the subject extends to nearly fifty pages, and there are more than a dozen illustrations, seven of them reproduced in colours.

*"Materials of the Painter's Craft in Europe and Egypt, from the earliest times to the end of the seventeenth century, with some account of their preparation and use."* By A. P. Laurie, M.A., D.Sc., F.R.S.E. Containing seven illustrations in colour, and eight other illustrations. Small quarto, buckram, 6s. net. T. N. Foulis, London and Edinburgh.

## VANISHING ENGLAND

ALTHOUGH in sympathy with the author in his lament at the destruction of things ancient and picturesque, we are not sure that there is sufficient

excuse for this volume. Two courses are open to the lover of the past when he sees his favourite idols mutilated and cast down. Either he must rise and fight the iconoclasts, using whatever weapon he can find to stay the tide of destruction, or he may weave his sorrowful thoughts into the form of an elegy which shall enshrine the memory of the things that have passed away. We suspect that Mr. Ditchfield has aimed at the blending of these two rôles, but in the attempt he has scarcely achieved either. His book does not plead the cause of Vanishing England with the persuasive eloquence required from an advocate of "the past," nor is the subject-matter wrought into a prose that invites perusal or retains the attention. The author shows a wide but unequal acquaintance with the architectural and other remains scattered over the country. Throughout his twenty chapters, covering some four hundred pages, his net has been cast wide, and an amazing number of objects has been collected—walled towns, cathedral towns, castles, churches, mansions, inns, crosses, stocks, bridges, hospitals and almshouses, fairs, old customs, and ancient documents



ST. PAUL'S GIRLS' SCHOOL, BROOK GREEN, HAMMERSMITH, W.: DETAIL OF ORGAN FRONT AND SCREEN  
GERALD C. HORSLEY, F.R.I.B.A., ARCHITECT

Photo: Cyril Ellis





AN ENGLISH RENAISSANCE ROOM  
DESIGNED BY G. STANLEY HOWARD

—but they are displayed in haphazard fashion, with no dominating idea, no guidance where the reader most needs direction.

Much of the discursive writing of the present day tends only to bring the antiquary and the topographer into disrepute. The insistence upon the halo which is supposed to surround an ancient object, merely because it is old, discounts the valuable lessons to be drawn from those ages which have been superior to our own in their special arts. It is the function of the historian to give us the true significance of the matters on which he touches, either with the precision of the scientist or the facility of the literary artist, to both of which the mind and heart can readily respond.

If, on reflection, we should find ourselves inclined to revise our judgment of the book's limitations, we should be at once confirmed in our opinion by the illustrations that the author has chosen to accompany the text. Mr. Roe shows, indeed, enough talent to convince us of his considerable powers as a draughtsman, but his method is a complete failure so far as the purpose of the book is concerned. The drawings neither invest their subjects with any of the charm which really belongs to them, nor do they reproduce any of

the atmosphere of the past. To pretend—as the author does—that they form any “record” of the buildings is to put forward a contention that cannot be seriously upheld. They would be interesting as drawings in Mr. Roe's sketch-book, but a strange infelicity of choice is displayed in presenting them as records of Vanishing England. In view of the fact, however, that it is becoming the fashion to introduce a topographical motive for historical gossip and for a gentle raillery at the present age, there will doubtless be readers who, not wishing to approach the subject too seriously, will find much in Mr. Ditchfield's book to entertain and please them.

*“Vanishing England.”* By P. H. Ditchfield. Illustrated by Fred Roe. London: Methuen & Co., Ltd. Price 15s. net.

#### A RENAISSANCE ROOM

THE English Renaissance room shown by the accompanying photographs was carried out for the Brussels International Exhibition last year from designs by Mr. G. Stanley Howard (of Messrs. Howard & Sons, Ltd., Berners Street, London, W.). It is based on a room in the Victoria and Albert Museum, South Kensington, and exhibits the

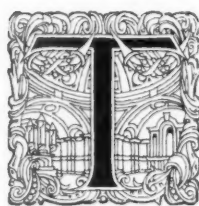




INSTITUTION OF  
ELECTRICAL ENGINEERS.  
DETAIL OF PILASTER IN  
RENAISSANCE ROOM  
BY G. STANLEY HOWARD

characteristic features of the style—a quiet, dignified room, with broad unbroken spaces of paneling, and the enrichment, in the form of fine carving, concentrated around the doorways and the chimneypiece. The enrichment was all designed by Mr. Howard, and drawn out to full size for the carver. The work was admirably executed in oak, and the room furnished with Stuart chairs and table in keeping with the period represented—the end of the seventeenth century.

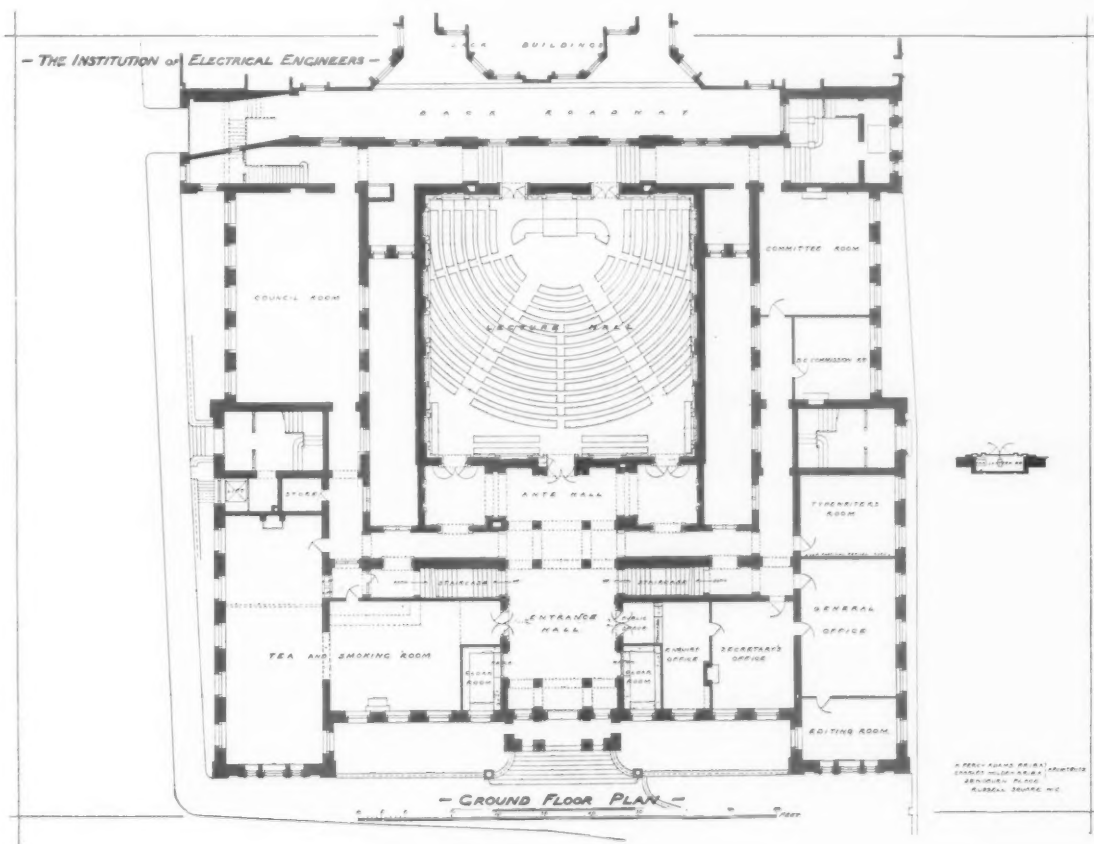
## THE INSTITUTION OF ELECTRICAL ENGINEERS



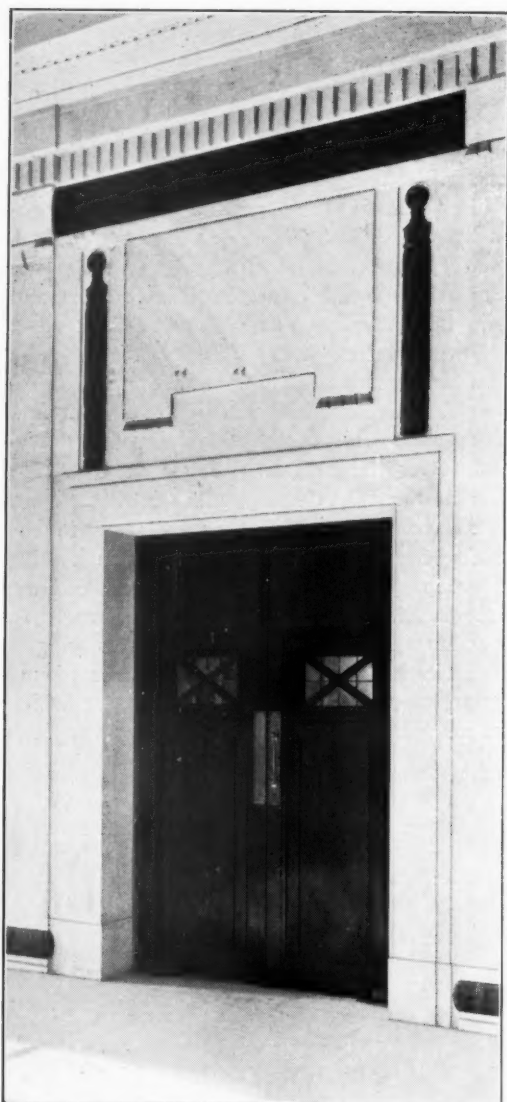
THE Institution of Electrical Engineers has recently established itself in a home of its own on the Embankment, where some most interesting work has been carried out from designs by Messrs. H. Percy Adams, F.R.I.B.A., and Charles Holden, A.R.I.B.A., architects, of London, W.C. It was in 1908 that the Institution decided to acquire, at a cost of £50,000, the building at the foot of Savoy Street which was originally the Medical Examination Hall of the Royal College of Physicians and the Royal College of Surgeons, built in 1885 from designs by Messrs. Stephen Salter and Adams; and it was further decided that £20,000 should be spent in adapting and extending the building to suit its new uses. The exterior has been left practically untouched; but within the building, on the ground and first floors, very extensive alterations have been carried out. The accompanying plan shows the present arrangement. The entrance-hall, with its corridors, has been entirely remodelled, the original central staircase having been replaced by flights to right and left. It is lined throughout—floor and walls—with white Pentelikon marble, and presents a very refined effect, relief being given by solid bronze friezes and column bases, which were modelled by Mr. Pibworth and executed by Messrs. Thos. Brawn & Co., of Birmingham. On either side of the entrance doorway are cloak-rooms, very ingeniously arranged, the space, instead of presenting the usual unsightly appearance, being enclosed by folding mahogany doors in keeping architecturally with the rest of the hall. To the right and left are arranged offices, committee-rooms, common-room, and council-room, and at the rear is the lecture hall, 60 ft. square, which, while occupying much the same space as the former theatre, is to all intents and purposes a new apartment. It is a remarkable room in many ways, but

chiefly on account of its woodwork. This is entirely of Cuba mahogany left untouched, with great carved drops between the panels, and cartouches bearing the names of great men associated with electrical science and invention—Faraday, Volta, Ohm, Ampère, Kelvin, Hopkinson, Maxwell, and Henry—the whole effect being one of force, almost barbaric in character. Not a moulding is to be found on the panels, the edges of which are left square; while the carved drops are so bold, and of such huge proportions, that they seem like the work of a giant. The carving was executed by Mr. W. S. Frith, of Chelsea, who is to be complimented on the result. Mr. Frith also executed the bold enrichment in fibrous plaster which surrounds the great top-light over the lecture-hall and the enrichment on the cove above the paneling. The room is seated for 420 persons, with space for fifty more if required. The mahogany was supplied by Messrs. Wm. Oliver & Son. At the lower level is the president's table, with a screen at the back that can be raised or lowered by a concealed wire rope from the lantern-room, which is arranged above the main entrance to the hall, and is entered by a ladder enclosed in a recess at one side of the doorway.

Fixed in the cornice are also eleven large diagram blinds (of canvas dyed to harmonise with the panelling), which, by concealed gear, can be lowered as required. The blinds carry battens, on which diagrams can be pinned, and give a total length of 120 ft. with a height of 15 ft. These blinds, with their lowering and raising gear, as well as that for the lantern screen, were supplied by Mr. Albert J. Shingleton, of 118 Kensington High Street, W. The furniture in the lecture-hall is by Messrs. Hampton & Sons, and that in the other rooms by Messrs. Shoolbred & Co. The artificial lighting of the apartment is by Osram lamps concealed in the cornice, which include red and yellow lamps to neutralise the four Westinghouse Silica lamps employed as lay-lights. Over the central ceiling light is a false roof enclosing a fan that extracts the vitiated air, fresh air being admitted over radiators in the panelling covered by brass grilles. The heating installation is by Messrs. Berry & Sons, and the extract fan by Messrs. Bergtheil & Young. In connection with the lecture-hall it is interesting to note that in the course of the alterations it was found necessary to cut through a girder 6 ft. deep, which operation was accomplished with the oxy-acetylene



## CURRENT ARCHITECTURE



INSTITUTION OF ELECTRICAL ENGINEERS:  
DOORWAY IN ENTRANCE HALL

blow-pipe in two hours only. This is stated to be the first application of the process to work of this kind in London.

The common-room to the left of the entrance-hall is comfortably furnished, and, being intended for use as a refreshment-room on occasions, has a Waygood push-button service lift from the basement, in which are the kitchens and a "boiling-room" fitted with six electric tea and coffee urns by the General Electric Co., Ltd. In the basement, too, are new lavatories, the sanitary fittings for which were supplied by Messrs. Doulton & Co., Ltd. The push-button lift in the common-room also serves the library—a long room on the first floor, facing the Embankment. A view of this is given on page 164, in connection with which it should be stated that the arches and piers shown on the end wall are not new, but form part of the

The Architectural Review

old building. The lights in the library, as well as in the entrance-hall and elsewhere, have glass shades by Messrs. F. & C. Osler, Ltd., the metalwork being by the Birmingham Guild of Handicraft.

The general contractors for the alterations were Messrs. Prestige & Co., of London, S.W. The electric wiring was carried out by Messrs. Drake and Gorham, Ltd., mainly on the Kalkos system, Messrs. Hancock and Dykes being the consulting electrical engineers.



INSTITUTION OF ELECTRICAL ENGINEERS: DETAIL  
OF CARVING IN LECTURE HALL. BY W. S. FRITH



INSTITUTION OF ELECTRICAL ENGINEERS, VICTORIA EMBANKMENT, LONDON: THE LECTURE HALL  
H. PERCY ADAMS, F.R.I.B.A., AND CHARLES HOLDEN, A.R.I.B.A., ARCHITECTS





INSTITUTION OF ELECTRICAL ENGINEERS: CORNER OF LECTURE HALL  
H. PERCY ADAMS, F.R.I.B.A., AND CHARLES HOLDEN, A.R.I.B.A., ARCHITECTS



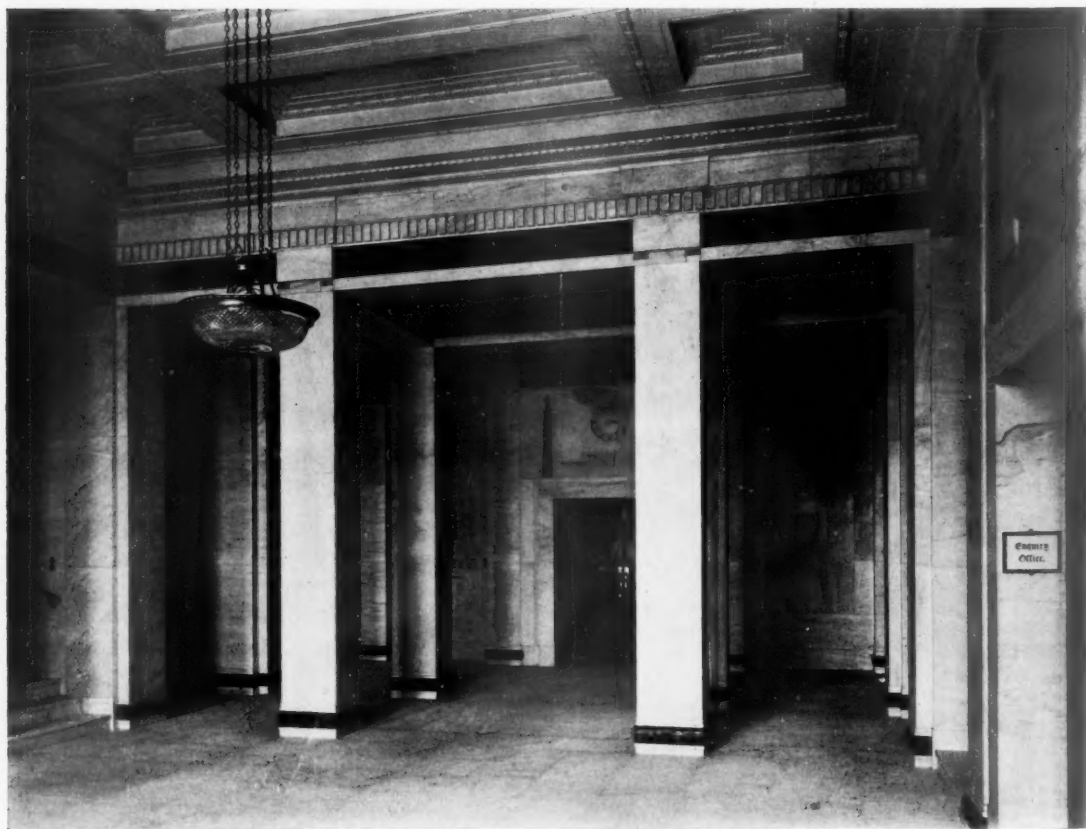


INSTITUTION OF ELECTRICAL ENGINEERS: VIEW LOOKING ACROSS ENTRANCE HALL  
H. PERCY ADAMS, F.R.I.B.A., AND CHARLES HOLDEN, A.R.I.B.A., ARCHITECTS

CURRENT ARCHITECTURE



The Library



The Entrance Hall

INSTITUTION OF ELECTRICAL ENGINEERS  
H. PERCY ADAMS, F.R.I.B.A., AND CHARLES HOLDEN, A.R.I.B.A., ARCHITECTS



ROYAL EXCHANGE BUILDINGS, LONDON  
ERNEST GEORGE AND YEATES, ARCHITECTS

*March 1911*



ROYAL EXCHANGE BUILDINGS: BRONZE PANEL OVER ENTRANCE

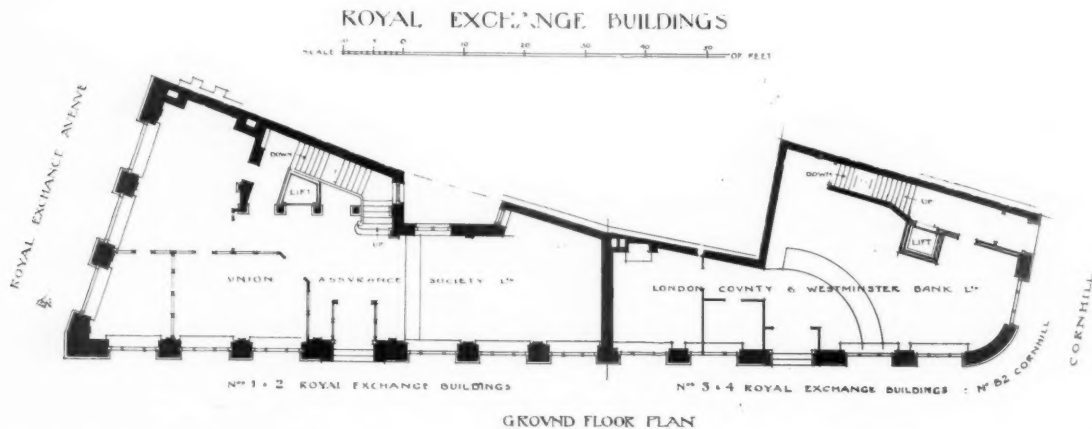
### ROYAL EXCHANGE BUILDINGS

THIS block of buildings, occupying a site at the rear of the Royal Exchange, has been erected in two contracts, the first, comprising the northern half, occupied by the Union Assurance Society, Ltd., having been completed two years ago by Messrs. Walter Lawrence & Son, of London, E.C., and the second, comprising the southern half, occupied by the London County and Westminster Bank, Ltd., having been completed last year by Messrs. Dove Bros., Ltd., of London, N. The façade is of Portland stone, 160 ft. long, broken by two recessed balconies with columns and pediments. The ground floor and mezzanine are boldly rusticated, while at cornice level is a range of shields, richly carved. All the stone-carving, including the cartouche with a female head at the angle to Cornhill, was executed by Mr. Albert Hodge. The two main entrances are framed in with a carved border of interlaced ornament, and over the doors are bronze panels by the

Artificers Guild, Ltd., of London. The walls of the general offices of both the Bank and the Assurance Society are lined with marble; the Assurance office, too, has a pavonazzo marble staircase with lift in centre (the enclosing ironwork of which was executed by the Artificers Guild), and on the first floor is a panelled board-room.

The building is of fire-resisting construction with copper-covered roofs, and in each of the two portions are sub-basements specially constructed as strong-rooms.

Messrs. the Kleine Patent Fire-Resisting Flooring Syndicate, Ltd., constructed floors and roofs; Messrs. Doulton & Co., Ltd., and Messrs. Dent & Hellyer, Ltd., supplied sanitary fittings; Mr. Robert Adams, weather bars for windows; Messrs. the British Luxfer Prism Syndicate, Ltd., pavement lights; Messrs. the Otis Elevator Co., Ltd., the lift; Messrs. R. E. Pearse & Co., Ltd., the metal casements and bronze screens over counters in bank.





## NONSUCH PALACE

In connection with the article on Nonsuch Palace published in the February issue of *THE ARCHITECTURAL REVIEW* (an article which has attracted much attention), Mr. Robert W. Carden, A.R.I.B.A., writes the letter published below, to which is appended a reply by Mr. Alfred W. Clapham, the author of the article:—

Will Mr. Clapham kindly tell us at what period Toto del Nunziato resided in the parish of St. Bride's, Fleet Street? The matter is of interest because in 1538 Toto received a grant for himself and for his wife Helen of two cottages and some land near "Mycheham" (Mitcham, not Mickleham, as stated in the *Archaeological Journal*, Vol. LI) in Surrey, at the nominal rental of a red rose; while four years later he was granted the lease of the Manor of "Ravesbury" (Ravensbury), Surrey, which had belonged to Sir Nicholas Carewe. This lease was for a term of forty years.

Both Mitcham and the Manor of Ravensbury are near Nonsuch, and certainly tend to support the contention that Toto was engaged on this building; but it would be idle to pretend that he designed it. Nowhere is he mentioned as an architect, or by any equivalent title, such as "Deviser of His Majesty's Buildings," the official designation of the mythical John of Padua; nor have we just reason to seek any other origin for the design than an English one. It cannot, I think, be supposed that Nonsuch was the creation of an Italian brain; that it could have been designed by an artist who was the pupil of Ridolfo Ghirlandaio and the contemporary of Michelangelo, Vignola, Palladio, and Jacopo Sansovino. The casing of the puncheons and other woodwork with scales of gilded lead was not added "to enhance further the richness of the whole design," but as a protection against the weather—a very necessary precaution on such a site. Toto's real name, by the way, was Antonio di Nunziato d'Antonio, "Toto" being an abbreviation of Antonio and standing in the

same relation to it as "Bill" does to William. It was his English employers who invented "Toto" as a surname, while adhering to "Antonio" as his baptismal name.

I believe that a careful examination of all the papers once belonging to Sir Thomas Cawarden, or Carden, and now preserved in the muniment room at Loseley, would throw considerable light not only on the history of Nonsuch, but also upon the history of Toto del Nunziato.

ROBERT W. CARDEN.

Anthony Toto is mentioned as of the parish of St. Bridget, London, in a summons issued against him in 1546 for disobeying the orders of the Painters' Company. That he worked as an architect is, I think, sufficiently proved by the express statement of his contemporary Vasari to that effect.

In considering the question of the authorship of the design of Nonsuch, two important points



ROYAL EXCHANGE BUILDINGS: ENTRANCE

## CURRENT ARCHITECTURE

have been neglected by Mr. Carden. In the first place it should be remembered that whatever the design, its execution must have been in the hands of English artisans with centuries of Gothic tradition behind them, and it is at least doubtful if they were capable of executing any work of importance in the Italian manner. In the second place, it is quite impossible to say how far the architect—Toto or another—was hampered by the express commands of the king, or limited, as was Torregiano, by the canons of taste in Tudor England. All we may reasonably expect, then, from the

employment of an Italian architect is the presence of something alien in the form of the house, combined with extensive employment of Italian decorative work, the outcome of his personal labour. And this is precisely what we do find at Nonsuch. The two towers were foreign to all English traditions, while the general scheme of pargetting was admittedly Italian.

A. W. CLAPHAM.

Arising out of the article on Nonsuch, we received a letter from a London architect intimating that he had discovered some authentic woodwork from the Palace, in the form of dado panels, which had been made up into articles of furniture, now in a house in Bloomsbury. Our correspondent wrote: "A large quantity of the woodwork was bought from the Palace at the time of its destruction, and although the greater part of it was destroyed by a subsequent fire at the old mill in Hampshire where it was stored, sufficient remained to be made up into furniture, which has been in the possession of a friend of mine ever since." By courtesy of the owner we were allowed to examine the woodwork in question and to photograph it. We found that there were about a dozen oak panels, eight of them framed into the ends of an oak cabinet, on which stood a table dated 1656 that came with the cabinet and other furniture from the old mill in Hampshire above referred to. A photograph of one of the panels is reproduced on page 121. It is distinctly of the Tudor period, and the work of an English craftsman. There is no documentary evidence to substantiate that this woodwork came from Nonsuch, but in the family of the person to whom it belongs there is a strong tradition to that effect; which renders its authenticity highly probable. It is, in any case, a most interesting piece of Tudor woodwork.



ROYAL EXCHANGE BUILDINGS: CHIMNEYPIECE IN PRIVATE ROOM OF BANK  
ERNEST GEORGE AND YEATES, ARCHITECTS

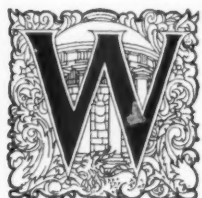


General Office of the Union Assurance Society, Ltd.



General Office of London County and Westminster Bank, Ltd.  
ROYAL EXCHANGE BUILDINGS, LONDON, E.C.  
ERNEST GEORGE AND YEATES, ARCHITECTS

## THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



WHEN the county of London extends its borders—as it is safe to predict it will within the near future—it will probably enclose in the east the district of Barking, which now possesses the somewhat forlorn character attaching to the growth of bricks and mortar and the decay of fields and hedgerows. It is at such a time that an incessant watch is needed to guard against the destruction of the historical memorials of the neighbourhood, which are apt to fall into neglect and become an easy prey to the housebreaker.

Barking has had a great past, for the fame of its abbey spread over the length and breadth of the land. I referred a few months ago to the discovery of the great abbey culvert here, and shortly shall be able to add much interesting information, recently acquired, regarding the abbey church itself. A feature of the district is its richness in examples of ancient brickwork, of which perhaps the western wall of the parish churchyard is the earliest. It is supported at intervals by buttresses, and has a number of small arched recesses, which are not uncommon, but for which no one has yet proffered a satisfactory explanation. The wall was recently in some danger of removal; it is to be hoped that it will be preserved, for it has weathered to a delightful tone and is distinctly a thing of beauty.

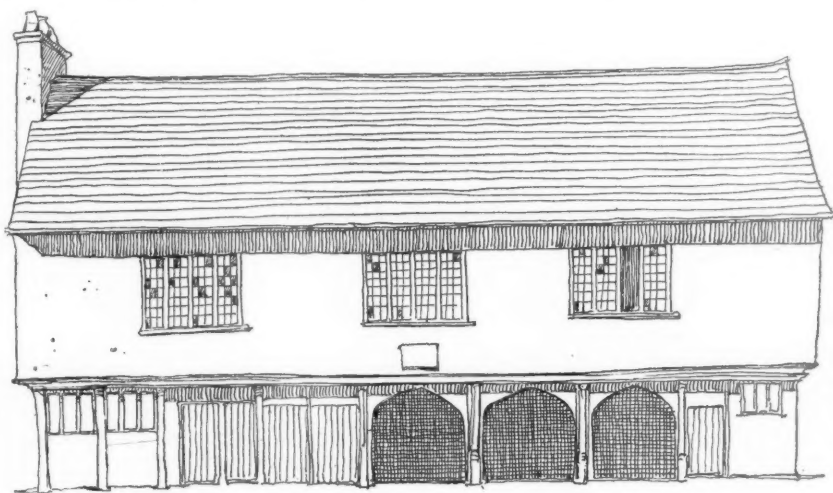
Not far from the church and the site of the abbey is the beautiful Eastbury Manor House, built perhaps before Elizabeth came to the throne. In plan this is one of the most complete of the manor-houses left to us, and it retains its original walled-in garden upon which the long gallery still looks. In this gallery is an interesting Tudor fireplace with traceried panels. The flatness of the surrounding country and the unusual height of the building combine to make a distant view somewhat disappointing, but as one approaches this impression is removed, and the eye rests with complete satisfaction upon the harmony of the fine brick mullions, the imposing brick chimney-shafts, and the many gables of this stately

home. The chimneys with their moulded octagonal caps and bases are as good as any to be found near London, and are best seen on the picturesque back elevation.

A building that has not attracted so much attention as Eastbury is the old timber structure standing on the west side of Broadway, Barking, between that street and "Back Lane." Built originally by Queen Elizabeth in 1567 as the Court House of the Great Manor of Barking, it has since been put to various uses, and is now known as the Old Town Hall. Although it has suffered severely during successive reparations, it is still a building of considerable interest as representing a class by no means common in the home counties. The actual court room was on the first floor, the ground floor being occupied by a central space open to the street east and west, with apartments at either end. The superstructure rests on a series of oak octagonal posts with moulded bases, and was originally of half-timber work with a range of casement windows immediately under the eaves, extending the whole length of the building. These windows are now blocked up, and modern ones have been inserted below them, while the half-timber-work is now concealed beneath modern lath and plaster. At the south end is a large brick chimney-stack, in the face of which is a square stone bearing the fleur-de-lys and crown and the date 1567.

The condition of both these buildings, the Court House and Eastbury Manor House, is far from satisfactory, and it is very desirable that they should be transferred to the hands of some public body, to be carefully preserved and permanently placed beyond the reach of the ever-threatening housebreaker.

ALFRED W. CLAPHAM.



OLD TOWN HALL, BARKING